

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Art at Yuletide

ONE OF THE AGE-OLD TRADITIONS that have come down to us contemporaries from the more livable days of our forefathers is the beautiful and very natural desire to give at Christmas tokens of our affection to our friends. At this time, if at any time, we shed the hair-shirt of material existence; the words of the old hymns take on literal meaning, and it is indeed a Scrooge among us who does not look upon his fellows with a less jaundiced eye.

This year—the first peace Christmas since 1939—it will be harder than ever to express adequately these sentiments of good will. Perhaps never before in our time have the merchant's shelves been filled with so much junk, at such high prices. There is cause behind this effect. Labor, wearied by overtime and high income, has been on a self-declared holiday since V-J Day; management, weary and uncertain, has lacked that extra incentive to push reconversion; the public, on a spree from war-time restriction, has encouraged the times by spending good dollars for bad goods.

This will be a Christmas when, more than ever, art will be the answer to your Christmas problem. For art is one of the few items that has not combined inflation with loss of quality. Prices are generally no higher, and the artists, being artists, are reluctant to sign their names to inferior examples (see pages 14 and 15 of this issue). The same is true of art magazines. Perhaps in your circle of friends you have one or several who have expressed a wish to join the growing art lovers' fraternity. Perhaps, all things considered, you will want to present your friends with a year's subscription to *THE ART DIGEST* and give a gift that will be repeated twenty times during the ensuing year.

Inserted in this issue you will find a Christmas subscription blank. Won't you use it to make stronger the circle of art appreciation in America? You will be making, of course, two gifts in one—a gift to your friend and a gift to the *DIGEST*.

Trends at the Whitney

A TREND that has often been remarked about in these columns has found official confirmation at this year's Whitney Museum Annual. This is the trend away from subject painting *per se* and toward greater concentration on aesthetic problems, probably the one necessary ingredient our native expression needed to bring it to the full maturity it has promised so long. The New York critics were quick to spot the change from the usual type of Whitney shows, and gave it lead position. Edward Alden Jewell of the *Times*, for example, accorded the show almost two columns. And, aside from becoming confused about the difference between abstract and non-objective art, he wrote one of his best pieces. His lead bears repeating:

"After routine miles of 'just pictures,' the experience of looking at 'just paintings' constitutes always a deep source of refreshment. Perhaps these two terms, 'just pictures' and 'just paintings,' might be a little difficult to explain in so many words. In one sense all paintings are pictures, and all pictures (except they be of a montage sort, or drawings or

prints) are paintings. Yet there can be a difference; and that difference is well exemplified at the Whitney Annual."

HANDS ACROSS THE SEA:—A very worthy cause, one inspired by that currently rare belief that "this man is my brother," has come to our attention. A group of American painters and sculptors, banded together under the title of Artists Overseas Aid Association, has been sending assistance in the form of food, clothing and art materials to hundreds of needy fellow artists in Europe. William Zorach, one of the group, writes that many of these artists are in desperate need and that the aid already given has been acknowledged by heart-felt letters of gratitude. Now the American artists have gone about as far as they can without outside help, and in an effort to raise funds Zorach will deliver a lecture, illustrated with slides, on *Sculpture and How It Is Done* at the Museum of Modern Art, Tuesday evening, Dec. 4. Tickets may be obtained only at the Milch Galleries (108 West 57th St., New York) daily after 1:00 p.m. If you cannot attend the lecture, the next best thing would be to mail your check; however small, it will help keep alive the creative spark in some artist who has borne the full impact of war for six long years.

D. A. R. Rebuttal

AN ESSENTIAL PLANK in this personal soap-box of editorial comment is the desire to be fair to opponents, to give always the other person his day in court. Lately, I have been receiving letters from members or friends of the D. A. R., taking issue with my attack on that organization's record of racial discrimination. Below I print the strongest of these defense statements—a letter by Mrs. Earl L. Murray to the *Christian Science Monitor*. It was sent to the *DIGEST* by Mary Kimball Ward of Philadelphia. I quote:

"It is not my wish to engage in any controversy but I cannot allow, without protest, a great injustice to be done to the Daughters of the American Revolution. It seems to me unfair to condemn the D. A. R. without having all the facts in regard to Hazel Scott and Marian Anderson.

"The truth has never been made known or if it has, has not been believed, that Constitution Hall was engaged for the date upon which Miss Anderson's manager insisted.

"When Constitution Hall was first opened there was no racial line drawn on its bookings, and as a result, the D. A. R. was severely criticized by the other places of entertainment in the District of Columbia, and finally found it necessary to conform to the customs and rules of the District.

"The whole matter appears to be one which the District should settle for itself. When the time comes, as it must, that the District of Columbia abolishes racial discrimination, I am sure the D. A. R. will be the first to open Constitution Hall to artists of every race."

I apologize for the ill-tempered use of the word "plump," but all the letters leave this point unrefuted: Did Marian Anderson sing in Constitution Hall that evening, or did she sing on the steps of the Lincoln Memorial? And speaking of ancestral pride, wasn't one of the first Americans killed in the Revolution, at the so-called Boston Massacre, a Negro named Crispus Attucks? Period.

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THE READERS COMMENT

The Cover Poll

(The following are a few of the letters received in response to Ben Wolf's Dirty Palette question, "What was your favorite DIGEST cover last year?" Among other things they explain why we have horse races.)

SIR: When the Nov. 1 issued arrived, the matter of my favorite DIGEST cover was settled instantly. This admirable painting by Edward Hopper should poll a large vote. I have never forgotten his powerful *Office at Night*. I suppose I simply like Hopper. Sometime, I would like to see a cover of Sidney Dickinson's *The Pale Rider*.

—HENRI SENNEUB, Patterson, N. J.

SIR: As a matter of taste and judgment proffered by a fellow artist (who considers himself no mean critic) I personally considered Reginald Marsh's *Strip Tease* the most provocative (healthily so), catchy and interesting of all your covers in two years.

—(MISS) MARTY LEWIS CORNELIUS,
New York

SIR: The cover I liked best since September 1944, Raymond Breinin's *Tall Men*. The worst cover, Reginald Marsh's *Strip Tease*.

—GEORGE SMITH, Chicago

SIR: The Reginald Marsh cover is tops as far as I am concerned.

—REVINGTON ARTHUR, Glenbrook, Conn.

SIR: A most vociferous vote for Revington Arthur's *The Green Pool* as the most effective DIGEST cover of the past season. Perhaps I am a bit partisan in my choice. You see I'm the proud owner of the canvas.

—SAUL SOLOMON, New York

SIR: My favorite cover of the DIGEST for the year is the July 1 with Maillol's perfectly wonderful *Nude*. May I add that I hope that the DIGEST will soon have a real abstraction on its cover!

—DOROTHY A. NEUHOFF, Washington University, St. Louis

SIR: *Unloading Supplies* by David Fredenthal is nominated as not only the best cover picture you have printed, but also as the greatest picture that has come out of the Global War.

—RALPH McKELEVY, Director,
Clearwater Art Museum

SIR: My vote goes to *The Widow* by Julian Levi. May I note that I have given away my old copies of the DIGEST and so am choosing from memory—a very good test, I should think.

—EVELYN THORNBERRY, Sumner, Wash.

SIR: Instead of thumbing through old issues, I trust my memory and find that the cover by Chagall stands out strongest; therefore that must be it. Ben Wolf's very lively column, "The Dirty Palette," deserves a compliment.

—NICHOLAS TAKIS, New York

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PEYTON BOSWELL, JR., Editor

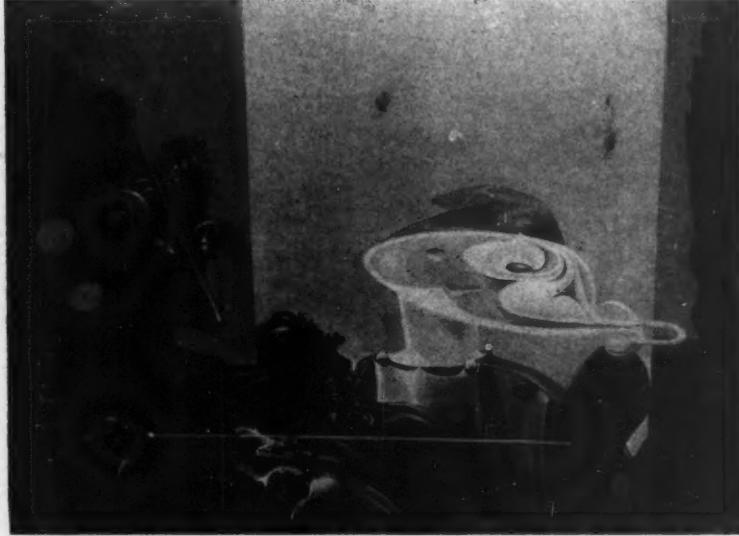
December 1, 1945

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Dream and Revolution: MAX ERNST. At the Whitney



Rumor: FREDE VIDAR

Fantastic and Abstract Expressions Dominate Whitney Annual

THE CURRENT EXHIBITION of contemporary art, at the Whitney Museum, might suggest at casual viewing that all the blue bonnets are over the border, so great is the preponderance of abstract, non-objective and fantastic art. Yet there are canvases, and excellent ones, that reveal the fact that many artists have not joined the scramble onto the bandwagon, but have continued to paint in their own personal idiom of traditional art.

The predominance of large areas of patterned color and insistent linear rhythms makes for a lively showing, while the diversity of viewpoint and performance lends immediate interest. For but few of the paintings show "influences"; rather, the majority of the works seem to express esthetic conviction in terms of the artist's creative vision. People, who still feel that modernism is a standardized revolt against accepted ideals of art, should view this exhibition to realize that the breaking away from conventions is a thoroughly individual affair in which each artist finds, or seeks to find, a personal ideology of expression.

Some of the canvases that command immediacy of interest and reward prolonged examination are *Dream and Revolution*, by Max Ernst, that for all its lavishness of detail has a certain magnificence of harmonious effect; Abraham Rattner's play of light and color strikingly related in *Balcony on Street*; the splendor of Tschachbasov's *Harbor Sunset*, its flaming sun setting

afire the waves and sky and cutting out sharply the masts and spars of the anchored boats; William Gropper's *Don Quixote*, on a steed in mad action such as poor Rosinante has never been credited with before, set against a luminous background; Carl Holty's *Horse and Rider*, emerging and disappearing in sharp planes of color.

John Atherton's imaginative *The Sleepers*, engulfed in a strange somnolent atmosphere is fantasy that has good painting and sound design to sup-

Balcony on Main Street: A. RATTNER

port it. This is equally true of Frede Vidar's mysterious *Rumor*; of Philip Guston's *If This Be Not I*, in its lapping waves of blue; John Hartell's *Ominous Day*; Eugene Berman's romantic, *Star-Ridden Night*; Kurt Seligmann's rush of brilliant forms against pale blue in *Legend of Flying Men*; Henry Mattson's poetic *Eventide*; Harold Stern's witty *In Defense of the Theatre*.

Among the abstractions special impression was made by Walter Quirt's interweaving of planes and color patterns in *Transcendentalists*; Kurt Roesch's boldness of design and subtlety of color in *Parting*; Byron Browne's vehement yet finely adjusted design, *Still Life in Primary Colors*; the exquisite modulations of greens in Bradley Walker Tomlin's *Arrangement*; Romare Bearden's powerful *Madonna and Child*, and I. Rice Pereira's intricate relation of forms in space in *Quadrangles in Two Planes*.

Among the artists who may be said to paint "in the tradition," giving it fresh vitality by imaginative design, beauty of light and color patterns and appropriate means to express artistic conceptions are Edward Hopper in his *August in the City*; Joseph De Martini's intensity of color and light in *Lighthouse Point*; Zoltan Sepeshy's enchanting huddle of forms of gulls in *They Wait*; Wendell Jones' sensitive play of color in the plastic design, *The Barges*; B. J. O. Norfeldt's undertone of mystery in *Willow Swamp*; Lawrence Beall

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The Falls: JOE JONES. Awarded Carnegie Prize of \$300



Still Life: ERIC ISENBURGER. Academy \$1,000 Prize

Progressives and Conservatives Mingle at National Academy

THE 120TH ANNUAL EXHIBITION of paintings and sculpture at the National Academy is unusual for much liberal work. While there is admittedly a dearth of abstraction *per se* there is an overall feeling of modernity balanced with academicism, that makes for a well-rounded and diversified show.

Mostly Plymouth Rocks by Dorothy Van Loan is a tongue-in-the-cheek canvas showing originality of thought. More conservative is *Peace* by Stanley W. Crane, a work that ranks high among the academic landscapes on display, with its rich and subtle greens. *Prayer* from the brush of Margaret Lowengrub is remembered for its sensitive compelling expressionism. Gladys Rockmore Davis shows a top example of her ballet series; the electric blues of *Night Shadows* by Ferdinand Warren will not soon be forgotten. There is a moody well organized *Beyond the Ramparts* by

Under the Willows: SIGMUND KOZLOW

John W. Taylor and a typical Ivan Le Lorraine Albright titled *Fleeting Time Thou Hast Left Me Old*.

Helen Sawyer is represented by her solidly painted *The Light*, while *The Pool* by Leon Kroll shows his superb sense of organization. Louis Di Valentini's *Rehearsal*, shows that artist's steady growth, with its sweep and movement. Yasuo Kuniyoshi displays his knowledge of space control in a sensitively brushed canvas titled *Broken Objects*. *The Peasant's Daughter* by Dana Pond evidences a kinship with Henri and Zorn. There's a fine poignant canvas by Ogden M. Pleissner titled *Casualties, Normandy* that would make a fine visual slogan for the V-loan drive.

Leon Dabo has a pigmental picnic in a dramatic landscape titled *Grande Corniche*. *Slack Wire* by Everett Shinn, seen in his one-man show last season, is present and still thrills this reviewer.

with its stark chiaroscuro. There's an emotional city scene by Franz Kline and a humorous work by Louis Bosa. *The Seventh Wave* by Henry Mattson is one of the high spots of the show. Jon Corbino carries his new direction even further in *Ballet Decor*.

This Was the Room by Marvin Cone is a lonely piece showing a knowledge of composition and worthy of Hopper. Eric Isenburger's *Still Life*, thinly painted, displays insight while Paul Clemen's *Portrait of the Artist's Wife* is perhaps the most appealing portrait in the exhibition. William Thon's seascape titled *The Brothers* well represents this talented painter and Priscilla W. Roberts' prize winning *The Unmade Bed* is a super-real work, appealing to the reviewer, who must nevertheless confess to a slight concern regarding the permanence of the work despite the fact that it appears to have been executed

Cocktails: GUY PENE DU BOIS (N.A.). Altman Prize of \$1,200



on a panel. Varnish glazes can be dangerous things at times.

I'm Glad I Came Home is a shuddering work from the brush of George Grosz and evidence how little, in so far as trappings are concerned, is required to make a valid picture.

In the sculpture division remembered are: the sweep of figures in *Elegy* by Nina Winkel; a piquant head by Lu Duble; a well grouped *Homeless People* by Israel Katz and *Stretching Cat* by Ralph Humes.—BEN WOLF.

National Academy 120th Annual Prize Winners

CLARK—(\$125) Raphael Soyer, for *Barefoot Girl*.
HALLGARTEN—(\$150) Priscilla Roberts, for *The Unmade Bed*; (\$125) John Pike, A. N. A. (elect), for *Village Green*; (\$100) Rudolph Pen, for *Summer Landscape*.
ALTMAN—(\$1,200) Guy Pene DuBois (N.A.), for *Cocktails*.
OBRIG—(\$125) Julian Levi, for *Submarine Patrol*.
TRUMAN—(\$300) Sigmund Koslow, for *Under the Willows*.
CARNEGIE—(\$300) Joe Jones, for *The Falls*.
PALMER MEMORIAL—(\$350) Maurice Sterne (N.A.), for *Hurricane Warning*.
NATIONAL ACADEMY—(\$1,000) Eric Isenburger, for *Still Life*.
SALTUS MEDAL—Adlai S. Hardin, for *The Holy Family*.
SPEYER MEMORIAL—(\$125) Hazel Brill Jackson, for *Playday and Romance*.
PROCTOR—Helen Sahler, for *The Happy Farmer*.
WATROUS MEDAL—Adolph A. Weinman (N.A.), for *Riders of the Dawn*.

Drawn by Uzzell

Uzzell, who is showing portraits in pastel at the Grand Central Galleries (57th Street branch) through Dec. 15, is an accomplished technician and clean draughtsman. But what makes his portraits of fashionable men and women and their offspring of more interest than such finished likeness usually are, is the artist's own background. A former teacher at the University of Southern California and radio lecturer, Uzzell has run the aesthetic gamut of most modern painters—beginning with study with Robert Henri at the Art Students League, followed by painting in Europe and experiments with abstraction, only to come back to a straight, polished and highly successful portraiture.

Most of these likenesses—of the Raymond Callahans, the John Walthers, George Naumburgs, Nathan Hamburgers, and others—were executed in three sittings—a total of six hours which would indicate that Uzzell gets his likeness rapidly. Pastel is applied smoothly in bright clear color with backgrounds usually left the uniform grey of the paper. Most striking among those in the show are the head of Mr. Callahan, for well-defined planes and excellent characterization; the portrait of Wanda Walther, and that of the Callahan twins—half Egyptian, half Irish, in Chinese costumes.—J. K. R.

December 1, 1945



My Wife, Nude, Contemplating Her Own Flesh Becoming Stairs, Three Vertebrae of a Column, Sky and Architecture: DALI

Dali Lauds Dali in Own Daily

"EXTRA! DALI TRIUMPHS in Apotheosis of Homerus" reads the scare headlines. "For ten years it has seemed natural to me that the newspapers speak of me every morning, nevertheless I have never been able to avoid a slightly disagreeable feeling due to the fact that these same newspapers could interest themselves in other things than me . . . not belonging to the Dalian orbit." So begins the "lead editorial" in Vol. I, No. 1 of the *Dali News*, written, edited

and published in newspaper format by Salvador Dali, entirely about Salvador Dali, his multiplicity of activities and ideas.

Unfortunately (for him) there were some other things going on in the world when the time arrived for the press to take up the matter of his first exhibition in several years, now at the Bignou Gallery (until Dec. 29). Even so, it provided the vehicle for as lively reading as has been seen on art pages for a long, long time.

The usually serious Edward Alden Jewell of the *Times* proceeded to kid Senor Dali as adeptly as Dali has been accused of kidding his public: "The news today is that a cosy rocking chair has found its way into the parlor of the Unconscious, and there sits—you have guessed it—the maestro himself, expeditious with his knitting needles. He is knitting a nice purl-one-drop-one aphrodisiacal shawl for Libido to wear around the house on nippy Autumn nights as she listens to the radio commercials. Yes, Dali has at length humanized the Unconscious, and the Unconscious, in gratitude (it could not be spite), has made Dali's art seem as comfortable as a pair of scuffed old-fashioned slippers. . . . He has put Surrealism in curl papers for the night and given it a glass of warm milk."

No question about it, Dali has rounded out some kind of a cycle. The more [Please turn to page 31]





Burning: JOHN ATHERTON. In Pepsi-Cola Exhibition



ABOVE—Under the Cliffs, Haverstraw: HENRY VARNUM POOR

BELOW—Under the Brooklyn Bridge: WILLIAM THON



Pepsi-Cola Opens Second Competition

FOR THE SECOND TIME, the New York audience will never know what Pepsi-Cola's Portrait of America looks like. Last year it received what was thought to be the worst possible traditional hanging on the barn-like balcony of the Metropolitan Museum. Many of the best paintings were in perpetual gloom behind massive pillars, and the critics didn't hesitate to speak their piece on the matter.

President Walter S. Mack, always attentive to suggestions for the betterment of Pepsi's big art project (conducted under the auspices of Artists for Victory), sought to remedy the situation by hiring two modern designers, Lester Gaba and Maurice Mogulescu, to install this year's show in the Mezzanine Gallery at Rockefeller Center. What must be the most expensive installation of all times (one wag suggested that with the money spent on it, plus the oceans of cocktails and mountains of food supplied to more than 4,000 visitors on the opening day, Pepsi could have bought all 150 pictures outright) is also a spectacular failure—worse, it is so irritating that it is almost impossible to give the pictures their just due. Some lay in a trough (Panoramp) lighted from below, where one can't get more or less than five feet from them, others are hung double in ancient academy fashion (usually grouped according to subject!) in corridors so narrow that one can get no perspective at all.

All this is unfortunate, as the bulk of the nation's critics operate in New York. Most of them panned the show, devoting more space to the way the paintings were displayed than to the paintings themselves. Henry McBride, in the *Sun*, said point blank that by "showing the pictures in an outrageous contraption in which the pictures are lighted from below in the manner of footlights of old-fashioned theatres . . . minimized the painting quality of all the pictures to such an extent that it was impossible to judge them, and some of the pictures were completely killed by it."

I was fortunate enough to see the second Portrait of America in the warehouse last summer, along with some other people who were choosing pictures on which they wanted "exclusive" reproduction rights when the show came on. There are certain hazards involved in this kind of viewing, but they were nothing compared to those attending the Rockefeller Center showing. As a whole, it struck me as being a much better group for the purpose of wide circulation than that of last year. It is more pictorial, more "academic" if you please, but, given a sympathetic hanging it would form a much more homogeneous exhibition. There is little experimentation and no startling "discoveries" among the newcomers, most of whom contribute more or less pleasant pictures that can be taken or left according to individual inclinations.

One of the disappointments of last year's show was second rate examples of the work of our better known artists. This year there are many canvases that are par or better for the course. William Thon's *Brooklyn Bridge* and John Atherton's *Burning*, two of the outstanding works at the '44 Whitney Annual, are, in my opinion, the best things these painters have done, and Jack Levine's compelling



Street Scene ranks with his best. Other major pleasures among the better known non-prizewinners are Guglielmi's beautifully executed, mood-provoking *Childhood Memories of the East Side*; Henry Varnum Poor's delicately linear landscape, *Under the Cliffs, Haverstraw*; Rattner's brilliant *Kiosk No. 2*; Sterne's swirling new *Tomorrow*; Mangravite's lyrical *The Poet in Rye*; Bosa's *Pilgrim's Hill, Central Park*; Doris Rosenthal's *Concert*; Kantor's *Forest*; Pittman's *Peonies*; work by Gwathmey, Peirce, Shahn, Harriton, De Martini, Kuniyoshi, Hurd and Andrew Wyeth.

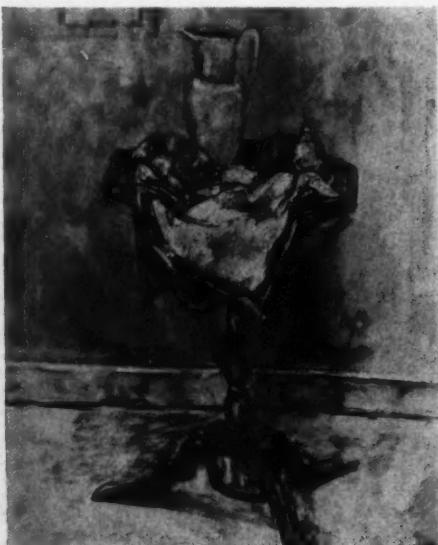
With so much excellent material among the aforementioned, to say nothing of good work by those of less established reputation, some of the selections of the prize jury are a little hard to understand—but that is a universal and perpetual complaint. So far, I've encountered only two people who were pleased with the designation of the lavish \$2,500 first prize to Paul Burlin's cluttered *Soda Jerker*, and one was a juror. Most of the critics either listed it as the big prizewinner without critical comment, or damned it indirectly by

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Prize Winners in Pepsi-Cola Competition: TOP LEFT—*Soda Jerker* by Paul Burlin, winner of First Prize of \$2,500. TOP RIGHT—*Morning Conference* by Gregorio Prestopino, winner of Third Prize of \$1,500.



ABOVE—*Sale* by Mark Tobey, winner of Fourth Prize of \$1,000. BELOW LEFT—*Colonial Table* by Max Weber, winner of Second Prize of \$2,000. BELOW RIGHT—*Fisherman's Morning* by Zoltan Sepeshy, winner of Fifth Prize of \$750.





Four-Star Portraits of America: Top, Left—*Fog* by Jon Corbino (\$500 Award Winner). Top, Right—*Tomorrow* by Maurice Sterne. Below, Left—*Prize Pet of Caleb House* by Worden Day. Below, Right—*Laughing Gull Cape* by Ruth Ray.



BELOW—*Back Bay Marshes* by Denny Winters



BELOW—*The Comics* by Jerry Farnsworth

Thumb Box Show

ONE SENSES the joy of the chase in an exhibition of thumb box sketches now current at the Salmagundi Club in New York. The long hike in search of that "spot" . . . the little adventures along the way and finally the questioning natives (aged 6 to 60) who asks the artist if he sells things like that.

It is well worth a trip to the Salmagundi Club to see what these forays produce. Lush landscapes hang cheek-by-jowl with views of booming surf and lichen incrusting rocks. Remembered in this large gathering of small works is *Evening Light* by Ferdinand E. Warren with its bold, vigorous impasto technique. There is a rich example of Antonio P. Martino's brush titled *Along the Railroad*. *The Artist* by J. Scott Williams literally pits the painter against the elements. George Elmer Browne scores with *Pastoral Andalusian*, which seems a likely subject for a later, larger effort. Don Donaldson's *Black River, Twilight* is almost Henriquesque and brought to this reviewer's mind that artist's quick impressions of the Irish coast. In closing a small portrait head titled *A Mother* by Joseph Newman should be mentioned. Sensitive in its handling it is a thoughtful and thought-provoking work.

Priced from \$25.00 to \$125.00 these tiny pictures would seem to be designed to answer that Christmas shopping problem. The exhibition will close December 7.—BEN WOLF.

Views of Yosemite

Last year, Gump's Galleries in San Francisco found a painter whose landscapes so suited its clientele that his first exhibition was a sellout. Texas-born, European-trained Peter Winthrop Sheffers got something of the Pacific Northwest into his canvases that was just what the customers were looking for.

Immediately after his first show, the Gump officials suggested that Sheffers go to the Yosemite and Tahoe regions for material, and the resulting twenty canvases are now on view, through this month. The recorded grandeur of these national beauty spots is expected to excite even more attention than the northern California and Oregon scenes shown so successfully last December.

Gablik from Hollywood

Anthony Gablik, who is holding his first one-man show at the Mortimer Levitt Gallery through Dec. 8, has alternately headed his own advertising studio and served as art director for Selznick Pictures and Warner Brothers studios in Hollywood. It may be that his painting has been influenced by this work and represents the common desire to get away from it all—escape in his case accomplished through abstract-expressionistic canvases.

Subject matter in the exhibits is anything Gablik's mood evokes at the moment. All have a general literal meaning, explained in the titles—*Struggle*, *Agitation*, *Lunar*—while the thought is conveyed through imaginative forms given human attributes, as in a Walt Disney fantasy. Color is high-pitched and applied in a finished facile manner.—J. K. R.



Fallen Angel: JOSE DE CREEFT (Blue Stone, 1945)

Monumental, Compelling Work of De Creeft

JOSE DE CREEFT, whose monumental, compelling head of Rachmaninoff was one of the outstanding works of sculpture in the Pennsylvania Annual last season, is currently exhibiting recent works at the Passedot Gallery in New York. One can hardly sing the praises of this artist's creations too loudly. A master of his medium, his chief virtue seems his unerring sense of what not to do. Every one of these pieces is a triumph of economy, and gains in emotional content through omissions of detail and concentration on mass. The re-

sult is macrocosmic in each instance.

Aux Aguets (white marble) and *Atlantis* (serpentine marble) conjure visions of Ur and would have found admirers in that ancient civilization between the Tigris and Euphrates rivers. There is a rhythmic *Fallen Angel* (blue stone) while *The Kiss* (Mallorcan marble) is as passionate as a Rodin with its merged embracing forms.

A small show in so far as quantity is concerned (seven pieces are shown), it is nevertheless one that leaves a feeling of complete satisfaction.—BEN WOLF.

Masters from Ireland

The third and last installment of old master paintings from Irish collections—notably those of Monivis Castle and Glencullen House—were on view at the O'Connor Galleries the past month. Outstanding among the pictures by English painters were Reynold's portrait of the famous schoolmaster, Samuel Whyte, tutor to Richard Sheridan, Thomas Moore, the Duke of Wellington and Edward Fitzgerald, and Sir Godfrey Kneller's soft, subtly-colored portrait of Lady Betty Moore, which reached the gallery from the collection of the Earl of Iveagh.

Other notable paintings were *Child in Blue* by Lucas the Elder, a charming study of a plump shy girl; Vittore Ghislandi's *Self-Portrait*, formerly in the collection of the Worcester Museum, and a beautiful, richly glowing *Meditation* by Diaz, one of two pictures on view which did reach the galleries via the Atlantic.—J. K. R.

Gouaches by Cecil Bell

Cecil C. Bell is holding an exhibition of gouaches, at the Kraushaar Galleries. The artist's command of this medium is shown in the fluency of his brushwork and in the solidity of forms which obtain translucency rather than the opaqueness so often found in gouache paintings.

Occasionally the canvases seem too busy in their detail for harmonious impression, such as *Leaving the Ferry* or *El Station, Winter*, yet all the exhibits reveal a fine sense of observation and the ability to render a visual experience in terms of artistic expression entirely escaping representation in this sensitive translation of facts into an artistic conception. This ability makes itself felt strongly in *On the Pier*, a few solidly modeled figures in excellent spatial relations against an immensity of horizon and lucent water. (On exhibition until December 15.)

—MARGARET BREUNING.



Gen. Horatio Gates: GILBERT STUART



Commodore John Barry: GILBERT STUART

Military Portraits Benefit Enlisted Men

IT HAS BEEN SOME TIME since the quiet, elegant fifth floor galleries of Duveen have held a public exhibition. It is fitting that they are now devoted to a large, distinguished loan exhibition of Portraits of Soldiers and Sailors in American Wars, and that nearly three centuries of admirals and generals, of brass and braid, have been assembled for the benefit of the Soldiers and Sailors Club of New York—which is for enlisted men only.

The earliest of these portraits shows a military costume seldom associated with American campaigns: Samuel Vetch, who commanded an expedition against the French in 1710, was painted by Evert Duyckinck III in a suit of shining armor. Two "American" Copleys offer an interesting study in artistic development. *General Joshua Winslow*, executed when Copley was 18, has a rigidity and stiffness that had entirely disappeared when he did *Admiral Peter Gambier* with ease and adept-

ness, just before he went to England.

It is Charles Willson Peale, not Gilbert Stuart, who contributes the big, familiar, full-length figure of George Washington (plus an admirable *Colonel Robert Knox*), but the latter is represented by no less than six fine canvases of which *General Horatio Gates*, *General Peter Gansevoort*, *General Aquila Giles* and *Commodore John Barry* are of particular interest both as people and as paintings.

Much has been made of England's Golden Age of Portraiture. Such pictures as *Brigadier General Ebenezer Huntington* by Trumbull; *Commodore Thomas Tingey* and *Major General Jacob Jennings Brown* by Jarvis; *Major Thomas Biddle*, gruff old *Colonel Jonathan Williams* (organizer and first Superintendent of the U.S. Military Academy) and *Captain James Biddle* by Sully all impress upon one that our own portrait painting of that period reached a high point too. An interesting inclusion here is the loose, fresh likeness of *Cadet Alfred Sully* (who eventually died a general) which his father, Thomas, began July 18 and finished July 20, 1837.

As the 19th century wore on, the only shining light was Thomas Eakins. His great portrait of General George Cadwalader is a stark announcement of the impending death of the sitter, and it is easy to see from the powerful but unflattering beginnings of the sketch why General Edward Burd Grubb walked out on him after one sitting.

More out of date than all the gold epaulettes and scarlet waistcoats put together are the uniforms and poses of *Colonel Theodore Roosevelt*, painted in 1902 by Fedor Encke, and *Lieutenant Colonel Theodore Roosevelt, Jr.*, painted in 1920 by Julian Lamar. World War II portraits by Seyffert and Ben Ali Haggan are fresh enough, but they seem thin compared to the more substantial works of earlier times, when the best artists bent their entire time and talent to the painting of people.

In a small sculpture group, which includes notable and familiar busts by Houdon and Augustus Saint Gaudens, it is a cocky, tough, unnamed American G.I. by Epstein (one of the few in this



Gen. Cadwalader: THOMAS EAKINS

high ranking company) that made the strongest impression, although Jo Davidson's *Captain Maurice L. Britt* also carries its full complement of personality.

An admission charge of 50c is made to the exhibition, which will be on view until December 15.—JO GIBBS.

Calder in Two Media

ALEXANDER CALDER is doubling in brass, as it were, in his present exhibition of paintings and sculpture at the Buchholz Gallery. The two mediums supplement each other in conveying Calder's personal sense of design. The acuity of the forms in *Sinister Dance* and their tumultuous movement echo the angular components of his *Stabiles* and *Mobiles*.

In addition to the large pieces that suggest their appropriate place on terrace or garden where the wind could send them tinkling or clanging, there are a number of small items suitable for indoors' decoration. While these small pieces possess the sense of finely adjusted equilibrium that mark the more familiar large sculptures, they lack their beguiling suggestion of clashing rhythms. Among the large sculptures, *White Lilly*, that a passing breath might stir into delicate, rhythmic motion, and the power of *Black Foliage on Red Branch*, its bold design of triangles and rectangles and curving support balanced by the supporting thrust of pedestal, are two of the outstanding pieces.

The abstract paintings present simplified designs of stark forms intensified by backgrounds of clear, high color in almost vehement contrasts. Many of them are animated by a give and take of angular movements that endow them with great vitality. Yet one of the most impressive of the canvases is *The Intruder*, flat planes of pure color enlivened only by a spiral and hour-glass as balance for all the insistence of contrasting color. (Until Dec. 1.)

—MARGARET BREUNING.

Color Patterns by Jimmy Ernst

Paintings by Jimmy Ernst, at the Norlyst Gallery, seem to glow from the walls in their remarkable effect of light which is color and color which is light. They are all abstractions and could well do without their titles which in most cases seem to have no relevance to the works, but possess a delightful play of forms which oppose and answer each other in provocative designs.

A narrow upright panel, *Contemporary Ikon*, does suggest its symbolism clearly in its mounting planes of blues through which the flame of the ikon's light is discernible. *Haunted Skyline* with its waves of lapping color; *Transparent Penetration* with its play of opening rectangles and thrust of red diagonals, and *East of the Dark* in which quivering lights illuminate the mysterious fold on fold of color are especially arresting.

A few of the canvases are executed in such involved detail that their complexities defeat any unity of impression, such as *The Oracle*, or *Exercise in Fision*. Yet even these somewhat bewildering designs assert the painter's skillful brushwork and remarkable invention of color pattern.—MARGARET BREUNING.

The Art Digest

Grand Central Awards

PAINTINGS AND SCULPTURES totaling 100 items were awarded to the lay membership of the Grand Central Art Galleries at the annual drawing, held on November 15 at the close of the 23rd Annual Founder's Exhibition. Members, who paid \$350 annual dues for the privilege, secured their works through a drawing for order of choice, presided over by actress-author Cornelia Otis Skinner, guest of honor; Henry J. Fuller, president of the Galleries, and Erwin S. Barrie, manager and director. Speakers included Thomas J. Watson and Frank Crowninshield.

New owners of the first 25 works selected are:

Ivan Olinsky, *Portrait*, won by Mrs. Vincent Mulford, N. J.
 Paul King, *A Brittany Harbor*, won by H. T. Ewald, Detroit.
 Harriet Frishmuth, *Dancers*, won by Hon. Wm. L. Clayton, Washington.
 Hoysep Pushman, *Redemption*, won by Cornelius V. Starr, N. Y.
 Jessie Arms Botke, *White Peacocks*, won by Robert C. Stanley, N. Y.
 Frederick J. Waugh, *Marine*, won by James G. Dartt, N. Y.
 Malvina Hoffman, *Anna Pavlova (bust)*, won by George M. Moffett, N. Y.
 William Steene, *Portrait*, won by Henry D. Mercer, N. Y.
 W. Elmer Schofield, *Penhale Ferry*, won by James G. Hanes, N. C.
 Charles H. Davis, *June and the West Wind*, won by George S. Armstrong, N. Y.
 Jonas Lie, *The Village Street*, won by Mrs. Richard G. Day, N. Y.
 Harold Bryant, *Argument in Camp*, won by Victor J. Sudman, Conn.
 Gordon Grant, *Nantucket Men*, won by Maurice Wertheim, N. Y.
 Carl Wuermer, *December Afternoon*, won by Abbott Kimball, N. Y.
 Ernest Albert, *Autumn Glory*, won by Mrs. C. C. Kirk, Ohio.
 Adolph A. Weinman, *On Nimble Toe*, won by Howard W. McAtee, N. Y.
 Wayman Adams, *Portrait*, won by Clifford G. Schultz, Fla.
 George Wright, *Long Shadows*, won by William J. Alford, Jr., N. J.
 Alphonse J. Shelton, *Tide and Sea*, won by Robert P. Brundage, Ohio.
 Kyohel Inukai, *Portrait*, won by Oliver H. Payne, N. Y.
 Raymond P. R. Neilson, *Portrait*, won by Stanley C. Allyn, Ohio.
 Lada Hlavka, *The Oak*, won by W. S. Fulton, Conn.
 Robert Strong Woodward, *Orchard Window*, won by Mrs. Frank B. Earl, Ohio.
 Robert Brackman, *Still Life Arrangement*, won by H. C. Wiess, Texas.
 Anthony Thieme, *Autumn Morning*, won by Harold D. Fish, N. Y.

Thoughts Without Titles

Oils by Lee Hersch and Ted Bradley are currently to be viewed at the galleries of Art of This Century. This reviewer is happy to report that there is no humoring this time. Both exhibitors are represented by thoughtful and, in most instances, highly plastic work. Dissimilar in approach, the two artists have nevertheless much in common in so far as compositional intuitiveness and integrated color are concerned.

Ted Bradley's compositions and colors balance in the manner of a tight-rope walker. There is in several canvases a slight backward look in Leger's direction, but not to an extent to earn the artist the reputation of being derivative.

Lee Hersch balances geometric shapes upon his canvases, with an accent on bold color and binding line.

The artist's catalogue bears this message to the gallery gazer. . . . "Titles, the last literary encumbrance on the plastic arts are eliminated in these pictures." . . . In short, another show for the poor critic to review without titles. . . . Please, at least number them!

—BEN WOLF.



Asleep at the Table: KAETHE KOLLWITZ (Charcoal, 1924)

Memorial Show Honors Kaethe Kollwitz

A MEMORIAL EXHIBITION of the graphic expression of Kaethe Kollwitz is currently on view at the Gallerie St. Etienne in New York. The artist died last July in Dresden as the curtain on the recent tragic drama in her country's history was lowering.

Kaethe Kollwitz would have been a great artist in any time and in any environment. Hers was the talent of a Holbein, as seen in his series *The Dance of Death*, or of a Goya, as seen in *The Disasters of War*. She coupled her social consciousness with the grandeur of a Beethoven and an embracing heart, forged in her fellow being's sufferings, but as tender as the wan starving children she depicted, crying to their distressed mothers for the bread they could not give. Some smaller people become embittered in the face of poverty and despair, Kollwitz grew only greater.

It was Gerhardt Hauptmann's naturalistic play *The Weavers* that set the stage for the artist's career. Inspired by the sufferings of the workers described in her countryman's writings,

Mother and Child: KOLLWITZ



she turned her talents to depicting the tragedy of the underprivileged. Thus was born her first series titled *The Revolt of the Weavers*, more defined than the broader work that was to come later, in so far as technique was concerned, but still among the important etchings of that time. A series of historical etchings followed under the title *Peasant War*, line becoming more flowing, and compositions more sweeping.

The year 1914 saw her country plunged into a ruinous war and her monumental series of mothers and frightened starving children drew the wrath of the Kaiser himself. Death threads through these works, generally represented by a hand, almost friendly, as though offering the only possible solace, the sole release from grief.

The advent of the Nazi party found Kollwitz again at odds with authority and though not actively persecuted, she lived in daily dread of a day when she would be called for by Himmler's henchmen. Fortunately that day never came, although she spurned the advances of the Nazis when they offered her membership in the party. She was forbidden to work when she refused.

The most recent work included in this exhibition is a group of sculptures never before shown and executed during 1934-1935. They evidence the artist's skill in handling this medium and are consistent with her other work. Several magnificent drawings are shown, notably a *Self Portrait* and *Asleep at the Table* (see reproduction).

This was a great woman and the present show does her justice.

—BEN WOLF.

Columbus Acquires Modern Pieta

A contemporary Pieta by Alfeo Faggi has been presented to the Columbus Gallery of Fine Arts by Mrs. Sylvia Shaw of Chicago, a sculptor in her own right. The work, now on view in the Gallery's sculpture wing, is described as "Bringing an acute sense of modern style to the traditional religious themes, the artist's chief concern."



Fishing Bay: MARGARET STARK (at Perls)

Art at Christmas Along Fifty-Seventh Street

By Judith Kaye Reed

CHRISTMAS FESTIVITIES are beginning early in this first peacetime year since 1939 and like most people everywhere in the country, gallery directors are preparing for holiday buying—setting out their most appealing wares to attract both new and confirmed art buyers. Prices, as always, are trimmed for the season and since art is one of the very few commodities which has not kept pace with spiralling prices, this year offers one of the happiest—and most irresistible opportunities to start or enhance a collection. The following DIGEST survey of the field is a preview of what can be bought—from a gay nursery print to a Picasso abstraction at a price range of \$1 to \$7,500 (other information will be printed next issue).

Arms Prints at Kennedy

Prints—black and white or colored—lead the field for Christmas gifts of

Le Penseur de Notre Dame:
JOHN TAYLOR ARMS (at Kennedy)



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fine quality at low cost. Outstanding among them are more than 100 etchings by John Taylor Arms, offered by Kennedy & Co. from \$5 to \$75. Starting at the fiscal bottom in this retrospective showing of a master etcher are miniatures—landscapes and church studies, some not more than $\frac{1}{2}$ by $\frac{1}{4}$ inch large, which are marvels of minute detail and craftsmanship. In the middle range are a large selection of prints from Arms' famous series of cathedral studies done over a 20-year period.

Peerless among these from the twin vantage points of imaginative portrayal and technical virtuosity are the studies of gargoyles on the great French cathedrals, such as the 1923 etching *Le Penseur* (\$40) and the smaller *Guardians of the Spire, Amiens* (\$15). Typical of his later style in which the entire print is covered more uniformly by incredible and accurate detail is *La Colegiate, Toro*, executed in the late 30s. *Afterglow*, also etched about the same time in a somewhat different vein, is a charming homage to an English city.

Fantasy at Perls

Fantasy—delicate and wistful, de-lightfully absurd, rich and passionate or pastel and heady: this will be your choice at the Perls Galleries where the 9th Annual Holiday Show for Young Collectors opens December 3. Always a sparkling display in past years, a preview reveals that this one will not disappoint its visitors, who should come prepared to spend anything from \$50 to \$500.

Perfect for anyone who likes combined humor, whimsy and skilled painting is Carol Blanchard's *The Spinster of Chelsea* (\$300) in which a lady sits modestly in her old-fashioned bathtub. Bright and tapestry-like is Margaret Stark's *Fishing Bay* (\$500), a composition inspired by Persian miniature painting but created on a large and richly woven canvas with imagination

and versatility. Florals by Fred Papsdorf immediately charm through their precision of drawing and good clean color (\$225 to \$350).

One of the more moderately priced paintings but also one of the best in the show is Karl Priebe's very handsome, lucent *Parade* (\$200), freer in use of luminous pigment than his other exhibits. Also included are paintings by Chet La More, Tschacbasov, Mario Carreño, and excellent wash drawings by Luis Martinez-Pedro.

Well Known at Low Cost

There are a number of surprises at the Newhouse Galleries where 30 American artists are showing oils, watercolors and prints for Christmas purchase, none priced higher than \$300. First there is a fine small Lucioni oil, *Green Boat, Newport* which is moody and quiet and a far cry from the crisp realism usually associated with the artist. On the opposite wall is another painting—this time by Thomas Benton—which also makes one look twice at the catalogue attribution. Titled *Pine Tree*, it is small, and instead of the exaggerated and robust rhythm and color found in most of this regionalist's work, it is characterized by subtle color and semi-abstract form. Both paintings are \$100 and present an unusual opportunity to buy work by well-known men at small cost.

In this category also are two works by Everett Shinn—one a poetic *Bear Pit-Central Park* for \$150; a delightful pen drawing by Eilshemius for \$50; a skillfully-painted study of a child wearing a mask by William Gropper for \$200; a small *Nude* by Revington Arthur for \$75; a beautiful lithograph, *The Brook*, by Stow Wengenroth for \$15. Other attractive works are by Lena Gurr, Hilda Katz, Nicholas Takis, George Constant, Anna Meltzer, Hayley Lever, Dixie Cooley, Naomi Lorne.

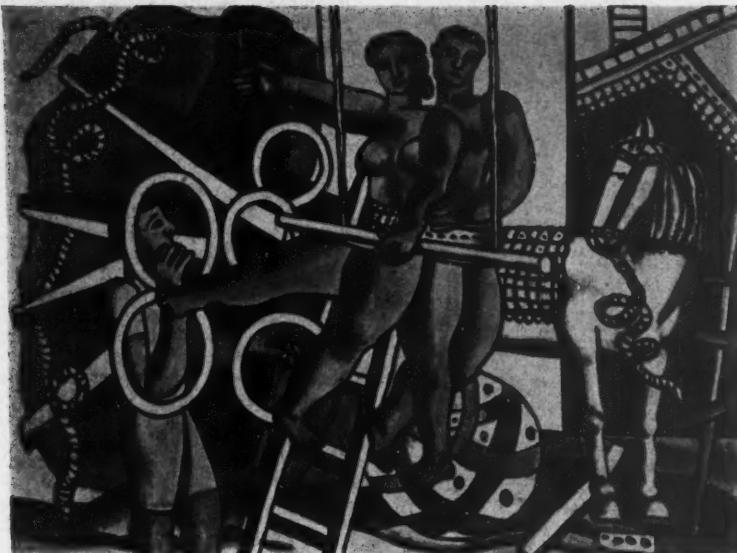
Serigraphs for Christmas

Collectors who like to combine the satisfaction of a bargain with art purchase—and is there one who doesn't?—should not miss the show at the recently-opened Serigraph Galleries where 100 prints by 50 artists are on sale,

The Persian Robe: ISAAC LANE MUSE (At Serigraph Society)



The Art Digest



Composition With White Horse: FERNAND LEGER (at Kootz)

from \$2.50 to \$10. This versatile medium, which has attracted artists of such diverse styles, offers extraordinary variety of original art for the price of a reproduction.

Especially notable among the prints priced under \$6 are Doris Meltzer's *Plant Stand* (\$3), Marion Cunningham's impressions of San Francisco's Chinatown (\$5), Hananah Harari's gay abstract *Carnival* (\$2.50), Hyman Warssager's charming but substantial racing pictures (\$2.50). Larger pictures which combine decorative gift-giving merit with fine quality are Leonard Pytlak's *Flowers* (\$6); George Beyer's lively animal pictures, which will make excellent presents for children (\$6); Edward Landon's nicely-abstracted *Brooklyn Bridge*, probably the first print to treat the famous bridge with such *élan*; Geno Petit's big *Madonna* (\$8); Mary Von Blarcom's large, decorative drawing (\$6), and Albert Urban's beautiful, moody *In the Park* (\$10), one of the best prints by an artist whose use of the medium is unique.

The gallery is also displaying small silkscreen Christmas cards, most from limited editions, and priced between 50 cents and \$1.50. All are suitable for framing and solve the inexpensive-gift problem well. A handsome but more expensive gift would be the de luxe portfolio, which comprises limited prints by Pytlak, Macoy and Urban. Purchase of the portfolio, which will sell for \$50, entitles the purchaser or recipient to the privileges of a sponsor.

For an abstract Christmas, devotees should stop at the Kootz Galleries where paintings by Picasso, Leger, Baziotes, Bearden, Browne, Calder, Holty and Motherwell comprise the Yuletide offering. Purse appeal varies from \$75 asked for two memorable watercolors, *Betrayal of Christ* and *Calvary* by the gallery's new find, Romare Bearden, whose pictures were sold out the first two weeks during his recent first show, to \$7,500 set for a large Picasso study, *Still Life*. In between attractions are a small Holty watercolor, *Blue Warrior*, sparkling in color and kaleidoscopic pattern; and two Leger oils on new circus themes—*Composition with White Horse*, rich, vibrant and more human than many of the studies of bicycle riders, and *Chinese Juggler*, both \$2,000 and a watercolor study for an earlier picture, *Bicycle Riders* for \$250.

At Contemporary Arts

Modest in price, big in selection is the holiday show at Contemporary Arts Gallery where 100 paintings by nearly as many artists are offered to collectors for \$15 to \$100. Pictures were sent in open competition by artists from many parts of the country and display wide variety of approach and technique. We suggest alert collectors pay special attention to the large oils by newcomer Verona Hosack, who teaches at the John Herron Institute in Indianapolis

—*Girl with Lamb and Landscape*, both over-mantle size canvases—French in inspiration but individually felt in beauty of soft subtle color and sensitive brushwork (\$100); *Chiapas Indian* by Lopez-Rey, a talented and highly skilled artist (\$100); a *Moonlight* watercolor by Minerva Bourne (\$45); a finely-painted child study by Lucia Tallarico, a small oil but a find at \$35; a still-life by Gerard Hordyk (\$75); a good sturdy oil by Herbert Barnett (\$60); and two characteristic gouaches by Csoka (\$75). Other artists well represented are Bernard Klonis, Chris Ritter, Leonard Pytlak, John C. Pellew, Sigmund Kozlow, Beatrice Bonine, Myrwyn Eaton, Virginia Paccassi, Theodore Fried, B. Kathe, Ruth Egrin.

"Pictures to Live With"

A point of interest to the Christmas shopper with a limited budget is the current exhibition at the New Age Gallery, "100 Pictures to Live With." Noted among the exceptionally good buys were Dorothy Andrews' *Rocky Hill*, a semi-abstract landscape in glowing colors, \$200; Beatrice Mandelman's simply-painted watercolor, *Jetty*, \$65; and Zoltan Hecht's watercolor, *Sea Gulls*, \$40. L. J. Wells, a newcomer to the gallery group, shows well-designed blockprints and lithographs in a price-range from \$7.50 to \$10. Other works are priced from \$5 to \$200.

Coming Attractions

Christmas shows announced but not available for preview in this issue are Argent Galleries, small sculptures, watercolors, miniatures and pastels by contemporary artists—\$10 to \$100. (Opens Dec. 3.) Harry Shaw Newman Gallery, American Winter Scenes by George Henry Durrie, Thomas Birch and other 19th century painters—\$125 to \$1,750. (Opens Dec. 4.) Buchholz Gallery, contemporary prints—from \$25. (Opens Dec. 4.) Weyhe, modern French, Mexican and American prints and drawings—\$5 to \$250. (Opens Dec. 7.) Midtown Galleries, works by large gallery group—drawings, \$25-\$100; prints, \$8-\$15; oils, \$75-\$500; sculpture, \$50-\$400 (opens Dec. 4), and Downtown Galleries.

Hyde Solomon Abstractions

Hyde Solomon is currently showing a group of abstractions at the Jane Street Gallery. It is an uneven exhibition for such paintings. *Driftwood* and *Marginal Land* show refinement of color and imaginative form found in lesser quantities in such works as *Abstraction No. 2* and *Figures in Space*, with their colliding planes turning to confusion what would otherwise be good painting.—J. C.

CHRISTMAS EXHIBITION from Dec. 4th to Dec. 29th

OILS • GOUACHES • WATER-COLORS • SCULPTURE • by

Bennett	Dove	Lawrence	Morris	Spencer
Breinin	Fredenthal	Levi	Pippin	Steig
Burlin	Guglielmi	Levine	Shahn	Tam
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La Parade Antillaise: WIFREDO LAM

Lam's Magical Incantations and Rituals

IN THE PAINTINGS by Wifredo Lam, at the Pierre Matisse Gallery, a world of fantasy appears, reflecting something of the character of Chinese painting, of Primitive African art and even in the many round, otarine heads, a suggestion of the symbolic figures of the Alaskan Indians. Yet while these diverse influences are appreciable, the basis of the work is the artist's imagin-

ative conceptions carried out in a highly personal ideology of artistic expression.

While this is fantastic art, it is far removed from surrealism which seeks to destroy the visible world of our experience; the world that Lam creates is an end in itself, an occult, mysterious universe governed not by the laws that regulate our cosmos, but by some un-

dercurrent of magic that makes itself felt in every canvas. There are recognizable forms in some of the paintings—fruits, leaves, insects, birds—but they appear not so much realities as the symbols of an inner mystic existence.

Some of the paintings suggest Chinese art in their delicacy and refinement of handling, diaphanous forms rhythmically playing on each other in nuances of grays and whites in a design that seems to grow gently upward into sweeping harmony of expression. Other canvases possess a play of brilliant colors for background—almost *pointilliste* in their setting of one clear, bright hue against another, rather than blended tones. Again in the macabre *La Parade Antillaise*, with its insistence of greens and purples, sweep of wings and patterning of solid forms of piled-up heads, the design is soundly organized.

It would be difficult to over-emphasize the intensity conveyed by these paintings, in which magical incantations, primitive rituals, the sinister power of supernatural forces are set down in symbolic language of great esthetic appeal. (Until Dec. 8.)

—MARGARET BREUNING.

They Work on Sunday

There is much pleasant and serious work at the Modern Art Studio where paintings and sculpture by 15 Sunday artists are being displayed through Dec. 8. Perhaps the most striking feature of the exhibition is the earnestness with which these part-time artists, who form a considerable portion of the art public, approach their work. Few have had any significant long-term training, but the carefree naivete of the primitive is conspicuously lacking in all the pictures.

Especially commendable among the exhibits are lively gouaches by Nina Evnin, one of the most professional of the group; impressive sculptures by Rozsi Tevan; watercolors by Sylvia Buchalter, Sol and Freda S. Fineman; Anton Borge's *Studio*, a knowledgeable primitive picture; and an amusing pastel, *Art Gallery* by Emil Weitzner, wherein Van Gogh's postman stands guard before French Impressionist canvases.—J. K. R.

Phyllis Connard Exhibits

Oils and watercolors by Phyllis Connard, at the Architectural League, are the work of a sensitive artist whose technical performance is not always equal to her conceptions. Yet in a number of her pictures such as *Rainy Night, Central Park*, with its shadowed foreground and line of illuminated buildings gleaming like jewels, she conveys the mysterious contrast of an enveloping night pierced by street lights like blinking stars.

One of the most successful of her works is *Museum Garden*, viewed from above in full radiance of daylight; the blonde squares cut sharply by bits of green foliage makes a handsome design. The oils are less accomplished, perhaps, than the watercolors. Yet the delightful portrayal of the black monkey playing with jewelry in *Topsy*, or the vivacious presentation of a pampered dog are sound achievements. The artist possesses a gift for seizing likeness vividly.

—MARGARET BREUNING.

The Art Digest

EXHIBITION OF RECENT PAINTINGS BY
IRWIN D. HOFFMAN
 December 3—December 24
 ASSOCIATED AMERICAN ARTISTS GALLERIES
 711 FIFTH AVENUE AT 55th ST. NEW YORK

BRUMMER GALLERY
 110 EAST FIFTY-EIGHTH ST. NEW YORK

E. & A. Silberman Galleries
 PAINTINGS—OBJECTS OF ART
 32 East 57th Street New York, N. Y.

Rooms With Souls

"The rooms which he painted are occupied; they are only momentarily deserted, and the personalities of the inhabitants are suggested in a very subtle manner. He studied the physiognomy of inanimate things. His rooms possess souls, and are lived in. No one would mistake them for salons at the Carnaval."—A. E. Gallatin in his foreword to *Walter Gay Memorial Catalogue*.

The foregoing aptly sums up the feeling of this reviewer upon attending the current memorial exhibition of the paintings of Walter Gay at the Wildenstein Galleries in New York. This expatriated American artist should properly have lived in 18th century France, for that was where his heart dwelled and it was to that period that he turned for subject matter for his active and facile brush. As Mr. Gallatin has pointed out, there are no costumed figures in these interiors, but that is what makes them more than period pieces. In imagination, the beholder can dream up his own cast of characters, perhaps to find himself among the actors.

Walter Gay was that rarest of combinations . . . collector-artist, and his Chateau near Melun was filled with rare examples of furniture and memorabilia of relics of his beloved period. One feels he covetted for his collection those things he depicted, and perhaps that is one of the reasons for the artist's appeal. He is like someone who has had an exciting experience and is eager for his friends to share his emotions. The result is infectious. Fairly conservative in approach, he found a metier that fitted him well. Exhibition to continue through December 22.

—BEN WOLF.

Cunningham Appointed

News comes from Hartford that Charles C. Cunningham has been appointed Director of the Wadsworth Atheneum. Mr. Cunningham has been on active duty with the Navy since 1942, and was released last month to inactive duty in the Naval Reserve as a Lt. Commander. Before the war he was assistant Curator of Paintings at the Boston Museum of Fine Arts.



Nova Scotia Fishermen (1938): MARSDEN HARTLEY

The Rugged Intensity of Marsden Hartley

MARSDEN HARTLEY, whose paintings and drawings are now on view at the Macbeth Gallery, has always been a challenging artist since his work reflects variously the opposing qualities of romance and rugged intensity. He was, moreover, both versatile and capricious, so that different periods of his work seem at first glance to be curiously unrelated to each other.

While he passed through many periods of experiment and esthetic adventure—the early, rather muddy canvases that echoed Ryder; the fling at Cézanne's analytic construction; a passing absorption in cubism, to cite a few phases—he was able to take what he needed from these varied sources and assimilate them to his own native talent.

The rather anemic, *Flowers, France*, the Mexican fantasy *Tollan Legend*, or the complexities of *Eight Bells Folly*, *Memorial for Hart Crane* show him on diverging paths, but which are all marked with his remarkable flair for appropriately-related color that contributes significance to design. In the late

canvases of Maine or Dogtown, the artist reaches his mature, personal expression, his intense concentration on structure, his development of the esthetic idea in a highly simplified personal ideology.

Nova Scotia Fishermen, two seated figures coiling ropes against an immensity of sea and sky shows his preoccupation with formal relations rather than interest in characterization. It is the sort of simple majesty of statement that gives many of his works an epic grandeur, however homely the actual subjects. And to illustrate his waywardness, the placing of the pink tongue of road that seems to come from nowhere and lead to nowhere in the landscape, *Blueberry Highway* is an example of Hartley in one of his most capricious moments.

The drawings should not be neglected, for aside from their exquisite play of tonal richness, they possess the monumental grandeur of natural forms that distinguish his late landscape work. (Until Dec. 15.)—MARGARET BREUNING.

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Le Château d'Ornans: COURBET

French Masterpieces at Rosenberg

AN EXHIBITION OF FRENCH Masterpieces will be on view at Paul Rosenberg through December 22. A varied group is included, ranging from Courbet to Lautrec. The works hang together well, and the result is stimulating.

Paul Cézanne is represented by *Vase*

de Fleurs et Pommes. Shot through with vibrant light, its uncompromising structure makes it outstanding among the exhibits. The Courbet titled *Le Château d'Ornans* also ranks high. In the creation of foliage in this work, edges have been destroyed, making a

foil against the incisive forms of the tawny buildings in the middle distance.

Simplicity and organization keynote Manet's *Vase de Fleurs, Lilas Blancs*, while *Gabrielle à la Rose* is a prime example of Renoir's metier and somehow gives the impression of arrested movement. *Profil*, an oil on cardboard by Lautrec, is a penetrating character analysis. Two ephemeral works by Edouard Vuillard are remembered, titled *La Conversation* and *Dans les Fleurs*. Highly pigmented, these two last mentioned works are as transcendental as Henry James' *Turn of the Screw*.

Sunlight-filled is a large *La Tarte aux Cerises* by Pierre Bonnard, while a small Corot landscape with figures is a prime example.—BEN WOLF.

Washington Newsletter

By Peggy F. Crawford

VARIETY keynotes the December one-man shows in Washington: "War Journal," paintings and drawings by Lt. Mitchell Jamieson, USNR, lent by the Navy, on view at the Corcoran Gallery of Art; drawings by Pietro Lazzari at the Public Library; at the Barnet-Aden Gallery, paintings by Jack Perlmutter.

Straight reporting characterizes the "War Journal." Lt. Jamieson saw, he organized, he put down. Every medium from pastel to oil paint is used with ease, and the work is solid and even, though rarely imaginative. Lt. Jamieson's work (like most official war art) falls between two schools, because it neither rivals photography for realistic documentation nor equals creative painting for expressing the meaning of war.

Though far from the battlefronts, Pietro Lazzari is an artist affected by war. Even the nonwar subjects among his drawings have an underlying pattern of destruction. Most of the drawings portray frenzied horses, a few are tender portraits with an overtone of sadness and uncertainty.

Two recent exhibits show the marked change the cataclysm of the atomic bomb wrought in Lazzari. It seems to have shocked him into a cold bitter cynicism. The flowing, passionate line has disappeared. A bitter irony creeps in. For example, *New Year Day January 1st, 2000* shows two electrical robots, constructed of filaments, examining with scientific detachment a bottle containing "20th century man," while on shelves in the background repose other bottles containing "the money-lover," "the civilian," "the politician."

For simple sensuous pleasure, one should look at the paintings of Jack Perlmutter. Brilliant colored shapes, ranging from simplified to abstract, but always taking off from the thing seen, fill the walls of the Barnet-Aden Gallery (the first floor rooms of Mr. Aden's home) with sparkling gaiety. Mr. Perlmutter is a young artist, New York-born and trained. His work has been seen to date primarily in Washington, but it strongly merits the attention of his home town.

The National Gallery has announced the acquisition of *The Lady with a Harp* by Sully. It now hangs with the Gallery's American Collection.

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Approaching Storm: PHIL PARADISE



"Father Time"

Dan Lutz

Two Generations of Native Artists

FREDERICK NEWLIN PRICE of the Ferargil Galleries has a knack of combining schools and periods that on the surface would seem hardly able to hang side by side—and not only getting away with it but making the result stimulating.

The current exhibition is just such a show. The front gallery is devoted to watercolors and gouaches by contemporary painters while the rear section of the establishment has been turned over to a diverse group ranging from Frank Duveneck and Ernest Lawson to James Lechay and Josef Foshko.

In the oil section there is an unusual Ganso titled *Two Girls* that appears to have found its inspiration in the work of Jules Pascin. An early *Self Portrait* by John Carroll seems to stem from Cezanne while Myron Lechay's *Harbor* evidences disciplined control; straining horses dominate *Approaching Storm* by Phil Paradise. Vast space is created in *Bait Shore* by James Lechay. From an earlier period in American art is a *Head of Boy* by Frank Duveneck, a fine small example, and Lawson's highly pigmented *Sejovia, Spain*.—BEN WOLF.

Arnold Friedman Surveyed After 30 Years

ARNOLD FRIEDMAN is holding at the Marquie Gallery an exhibition of paintings which have been selected from his thirty years' output of figure and portrait pieces. The group separates itself before one's eyes into three phases. The early work is flat, two-dimensional, with emphasis on decorative linear pattern; then comes the period of transition, leading into the third period, where the paintings achieve soundness of form in three-dimensional design.

The early interest in silhouetted figures doubtlessly accounts for the firmness of contours that characterize the figures of Friedman's later work, however appreciable their sense of mass and plastic form. There is never any edginess in these paintings, but a surety of brushwork that gives sharp definition. The *Girl in Striped Dress* is outstanding among the recent canvases—highly sim-

plified in its bold, vigorous pattern, yet handled with delicacy of textures and effective color. *Portrait of Artist's Mother*, in which line, color and bodily gesture all contribute to the characterization, is another notable item. The portrait of *Walter Pach*, and *Bound to the Pacific*, a young sailor leaning on a ship's rail are, also, to be specially commended.

Among the early decorative pieces, the striking color pattern of *The Red Scarf* and the adolescent charm of *Young Boy on Chair* make special impression. It is gratifying to find an artist, who has been painting for thirty years, continuing to discover greater resources in his work without any sacrifice of the individual conceptions which distinguished his early paintings. The exhibition will close on Dec. 15.

—MARGARET BREUNING.

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Under the Dock: GORDON GRANT (Watercolor)

Down to the Sea With Gordon Grant

THE DECKS ARE AWASH in Gordon Grant's current exhibition at the Grand Central Galleries, and the Grand Banks celebrated by Rudyard Kipling in *Captains Courageous* afford just the right environment for the artist's facile brush. *Iceing the Boats* is notable for its translucent handling of blocks of ice along a slippery dock. *The Hiring Dock* has the feeling of strong sunlight and the reviewer will wager that the dock portrayed is Cap'n Bickford's wharf in Gloucester, where he used to hire sail-

boats himself a few years ago. *Rain Squall* is highly atmospheric with its silver light and wheeling gulls.

In *Fogbound* one can almost hear bell buoys and fog horns across the bay. *Out on the Banks* is remembered for an expertly massed dory in the foreground and for the feeling of the ocean's rhythm.

If you've ever yearned to "go down to the sea in ships" this is your chance to do so, at least vicariously.

—BEN WOLF.

Hondius' Two Loves—Circus and New England

GERRIT HONDIUS' two loves—the circus and the fishing coast of New England—have not been betrayed at the A.C.A. Gallery, where more than 20 recent paintings are on view through Dec. 8. These sturdily-painted canvases still leave one, as earlier pictures did in past shows, with a dual impression of strength and awkwardness.

When Hondius paints small pictures, like *Moon Over the Harbor* or the city in *Night Scene*, the result is entirely satisfactory, for these are well unified works which arrive at a mood, definite, if romantically haunting. It is generally when Hondius paints the circus that understanding is reached with difficulty, for here there is unexpected clumsiness. The large striking *Equestrienne Sister, Masked Ball and Circus Rider* are conceived with breadth and imagination. Nevertheless, there is something not quite right about the figures which are posed stiffly with shoulders thrown back in a manner which makes them appear too big and clumsy.

Perhaps Hondius' constant pre-occupation with circus life has left its mark in style as well as subject, for his human beings—wherever they are—all seem caught in the act of straining for balance—both physically and psycho-

logically. Freer from this disturbing characteristic are *Puppets, Masks* and *Halloween*, in which the fake heads and bodies appear more natural in their exaggeration than do their human creators.—J. K. R.

Open Show in Virginia

Like the Philadelphia Museum, which was the first institution to replace invitation exhibitions with open competition since the close of the war, the Virginia Museum of Fine Arts has announced that its 5th Biennial Exhibition of Contemporary American Paintings will be open to all artists. The exhibition, which opens at the Museum on March 30, will be selected by an all-artist jury comprising Henry Varnum Poor, chairman; Jon Corbino, Waldo Peirce, Henry Schnakenberg and Karl Zerbe, who will also recommend purchase prizes totaling \$3000.

Entry cards should be received not later than Feb. 16; works may be submitted either to W. S. Budworth and Son, 424 West 52nd St., New York 19, or to the Virginia Museum of Fine Arts. Last date for receiving at Budworth's is Feb. 19, at the Museum, Feb. 25.

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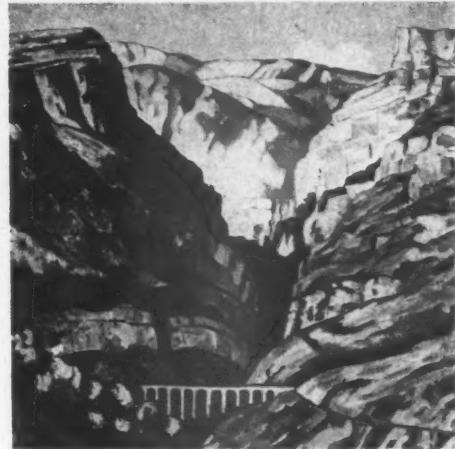
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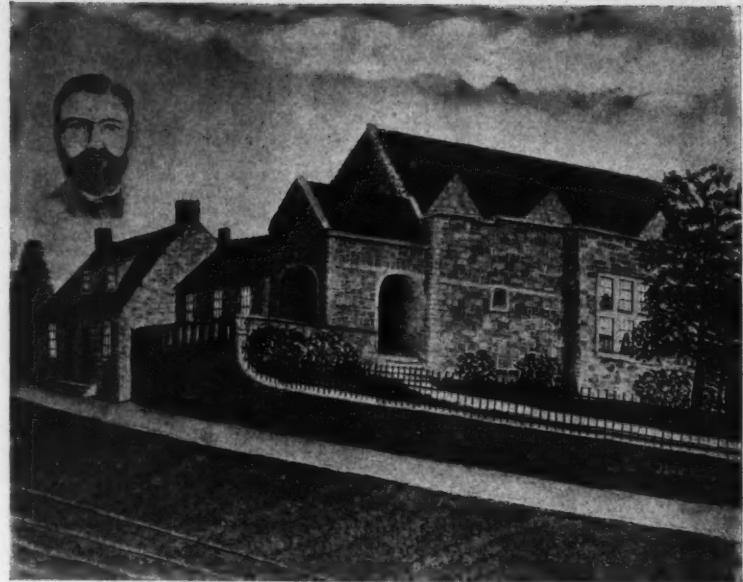
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John Kane and Louis Eilshemius joined hands posthumously in an exhibition recently held at the Valentine Gallery in New York. It would be impossible to compare two such dissimilar talents whose sole bond is that they have been both relegated to the "untutored" or primitive school. Just what constitutes a "primitive" remains something of a mystery to this reviewer. Eilshemius, for example, underwent academic art training in Paris under Bouguereau. His resultant unorthodox works have been loosely classified in the foregoing cubbyhole . . . how accurately, it remains for time and future criticism to decide. Kane is more clearly of the self-taught vintage. Typical of his sincere, untutored brush is Andrew Carnegie's Birthplace, reproduced above.—BEN WOLF.

The Gotham Painters

Flowers and sunlight and warm seas. . . . The Gotham painters have brought memories of spring to the 8th Street Gallery. Included in the group are Anna G. Morse's fresh watercolor, *Mountain Farm*, Virginie Adolph's *Yellow Chrysanthemums*, *New England Landscape* by Amy Stevenson in varying tones of green and William Fisher's nicely executed view of white birch trees.—J. C.

Gluckmann at New School

AN EXHIBITION OF OILS and water colors by Grigory Gluckmann are currently on view at The New School for Social Research in Greenwich Village. The artist combines a sensitive color feeling with an underlying knowledge of figure drawing. In several of the works on display, like *Bar*, subtle lost and founds contribute in great measure to the canvases' success.

La Promenade, a charming green-dominated park study is remembered for its small, indicated strolling figures. The flesh tones in *Nu* are triumphs of subtle nuances. *Acquarelle* is painted as solidly as the oils present, but somehow avoids the weighty feeling of having been worked over. In closing, *Femmes* should be mentioned, with its dissimilar female types. Here the artist reveals his absorption in feminine psychology, and his apparent insight into the character of the more deadly of the species. Through December 20.—BEN WOLF.

Art on the Air

Hy Cohen, lecturer at the new School for Art Studies, has resumed his radio program "Let's Talk About Art," on which current New York exhibitions will be discussed by artists, critics and laymen. The program is now being broadcast over station WNYC each Tuesday evening at 6:15 P.M.

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Barnard Collection Goes Under Hammer

ON THE AFTERNOON of December 13, the remainder of the two great collections of medieval art which the late George Grey Barnard spent a lifetime in assembling, will be sold at the Plaza Art Galleries. After his first Cloisters was bought by John D. Rockefeller for the Metropolitan Museum, Barnard started to work again, and built up The Abbaye, much of which was acquired last year by the Philadelphia Museum. Barnard made his collections with loving care, and a sixth sense in finding these ecclesiastical treasures took the place of unlimited funds.

In spite of the Metropolitan and the Philadelphia Museum having gotten first pick, there is still an impressive group of museum-quality material left in the collection. Along with a 12th century carved stone cloister, the sale includes two pairs of 17th century Italian stained glass windows; a late 14th century Gothic arch on two square piers, from Avignon; a 13th century French sculptured marble font; twelve heroic plaster statues of the apostles and a sculptured stone balustrade, both from 17th century France, and a 15th century sculptured stone shrine.

Among the smaller objects are door knockers, a group of cathedral and professional lanterns, glazed tiles, Romanesque andirons and chandeliers, all dating from the 15th to the 18th centuries. Furniture includes French Gothic carved oak panels, cabinets, a turned oak *Prie Dieu*, a carved oak four-poster bed; and a Provencal carved walnut tall case clock.

A few things of Oriental origin crept into this medieval collection, most notably

of which are a glazed pottery statuette of a horse from the Tang Dynasty, and a painted stone panel from the Ming Dynasty.

Barbizon School

THE PAINTING COLLECTION of Edwin Thanhouser of Great Neck, L. I., which will be sold at the Parke-Bernet Galleries on the evening of December 13, is made up largely of Barbizon and other 19th century works.

In the Barbizon group is *La Fileuse* by Millet, painted about 1855 during an important period in his career, which shows the interior of a cottage with a young woman seated at a spinning wheel. *Amants au Champ de la Moisson*, also by Millet, pictures two young peasants in a harvest field. Among the landscapes are *Le Grand Chêne au Bord des Lagunes*, *Paysage* and *Mornas (Vaucluse)* by Corot; *River at Bordeaux*, *Le Port de Trouville* and *Le Port* by Boudin; *La Fin du Jour*, *Paysage* and *La Vallée* by Rousseau. Other works of interest include Daubigny's *Printemps* and two of this painter's favorite subjects, *Au Bord de l'Oise* and *L'Été sur l'Oise*; two landscapes by Diaz de la Peña, *La Clairière* and *L'Automne à Fontainebleau*, and in contrast of subject, *Venus at l'Amour*; a study by Troyon, *Vaches au Paturage*. There is also work by Cazin, Dupré, Henner, Harpignies, Jacque and others.

Among the non-Barbizon paintings are *The Thames from Battersea Bridge* by Whistler; *Arab Scouts*, a typical work by Schreyer; and canvases by Thaulow, Constable and Inness.

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Bishop Color Prints

AS AN ECHO from the past comes the news of a sale of French 18th century color prints, etchings and engravings from the collection of the late Cortlandt F. Bishop, to be sold by the order of the present owner at the Kende Galleries at Gimbel Brothers on the evening of December 6. Some ten years ago the two part sale of the estate of this connoisseur, collector and one-time president of the old American Art Association-Anderson Galleries was one of the events of the auction season.

French 18th century color prints account for about 40 of the 126 catalogued lots in the present dispersal, some of the most important of which are *L'Eventail Cassé* by Bonnet; *L'Indiscrétion* and *L'Aveu Difficile* by Janinet; *L'Oiseaué Ranimé* by Debucourt; works by Fragonard and Nicolas Lavreince. Among other color prints are examples by Francesco Bartolozzi, John Jones and S. Arlent Edwards.

Etchings and engravings in the collection include *The Garden* by Whistler, *The Fruit Girl* by Thomas Gaugain, work by Cameron, Wheatley, Watson, Fitton, Valentine Green, John Raphael Smith. Two oil paintings, *Le Portrait Chery* by C. M. Challes and *Mademoiselle du They* by J. F. Schall are also included.

The collection will be exhibited from Dec. 3 until the time of the sale.

Auction Calendar

December 4, Tuesday evening. Parke-Bernet Galleries: American historical Autographs, Portraits, etc., collected by the late Grenville Kane. Autographs include a survey made by Washington in 1749, two days after appointment as official surveyor of Culpeper County; also survey made in 1770 with his name signed six times, of land added to Mount Vernon. Benedict Arnold's commission as a Major General. December 6, Thursday evening. Kende Galleries at Gimbel Brothers: 18th century French color prints, engravings, from the collection of the late Cortlandt F. Bishop. Work by Janinet, Debucourt, Lavreince, Demarteau, Fragonard, Bonnet, Bartolozzi, Jones, S. A. Edwards, Whistler, Cameron, Fitton, Green, J. R. Smith. Two oil paintings by Challes and Schall. Exhibition from Dec. 3.

December 7 and 8, Friday and Saturday afternoons. Parke-Bernet Galleries: Early American furniture and silver, property of Marion Davies. American 18th and early 19th century furniture. Queen Anne highboys and lowboys; Chippendale furniture includes English carved and parcel-gilded mahogany and green silk damask suite of sofa and six side chairs, a walnut secretary-cabinet of Pennsylvania workmanship formerly owned by Governor Joseph Hister, a mahogany claw-and-ball foot card table of Philadelphia cabinet-work. Sheraton and Hepplewhite pieces. An extensive collection of Georgian silver and old table china of 1790-1830. Now on exhibition.

December 10 and 11, Monday and Tuesday afternoons. Parke-Bernet Galleries: Art Reference Books, property of Mortimer Brandt Gallery, Mrs. Harrison Williams, others. Art reference books including Thieme, Becker, others. *Allgemeines Lexikon der Bildenden Künste*. Collection of important American and European art auction catalogues. Books on etchings; reference file of about 4,950 documented photographs of paintings; first editions; finely bound library sets; 174 volumes of *Punch*, etc. Exhibition from Dec. 6.

December 13, Thursday evening. Parke-Bernet Galleries: Barbizon and other 19th century paintings, collection of Edwin Thanhouse, Great Neck, L. I. Work by Millet, Corot, Boudin, Whistler, Schreyer, Rousseau, Daubigny, Diaz da la Pena, others. Exhibition from Dec. 8. December 13, 14 and 15, Thursday through Saturday afternoons. Parke-Bernet Galleries: Furniture and Art Property of Mrs. Alexander Orloff, others. English and French furniture. Decorative paintings. Tapestries. Chinese semi-precious mineral carvings. Damask, brocades, velvets, embroideries; table porcelains, silver and silver-plated ware, linens and laces. Mezzotints by S. Arlent Edwards, others. Oriental and Aubusson rugs. Furs. Exhibition from Dec. 8.

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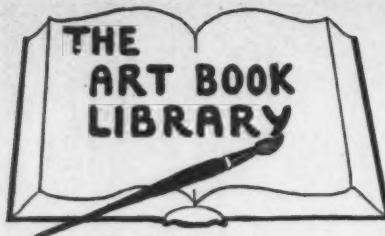
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By JUDITH K. REED

Britain at War

"War Through Artists' Eyes." Selected and introduced by Eric Newton. 1945. London: John Murray. Distributed in the United States by Transatlantic Arts, Forest Hills, N. Y. 96 pp. of text and illustrations (many in full color.) \$3.75.

Published just before the invasion of Germany, the volume presents a fine selection of British war art. Among the 40 artists represented in the collection some were commissioned as artist-reporters in the army; others were employed for a limited series of pictures while a third group had no official status. Of them all editor Newton has this to say:

"The list of war artists [included here] is not identical with a list of the best British painters of today. But surprisingly few of our best painters have had to be omitted. For it is precisely the central quality of British painting that it can offer a personal interpretation of the visible world without abandoning the attempt to describe its detail with conscientious accuracy."

While the majority of works reproduced lean to conservatism, not all have striven for this conscientious accuracy and indeed some of the best works—like Henry Moore's deeply impressive pictures of Britons underground, Graham Sutherland's high-keyed interpretations and Edward Ardizzone's warm, sympathetic studies of civilians at war,

are much more freely conceived. Not sufficiently comprehensive to offer fair comparison of British and American war art, the timely volume does, however, present a fine introductory survey. And as a record of the impact of war on the British Isles all are successful. Other artists notably represented are Sir Muirhead Bone, Felix Topolsky and Anthony Gross.

Walkowitz' Isadora

"Isadora Duncan in her Dances," by Abraham Walkowitz. 1945. Kansas: Haldeman-Julius Publications. 12 pp. of text. Illustrations. \$1.00

Before Walkowitz became nationally known as the artist who sat for 100 portraits, he was equally famous for his innumerable drawings and paintings of Isadora Duncan. This is an inexpensively-published collection of some of his many sketches of the dancer, accompanied by appreciations of Isadora and her recorder by Maria-Theresa, Carl Van Vechten, Mary Fenton Roberts, Shaemas O'Sheal and Arnold Genthe.

Jose Maria Sert

News comes from Madrid of the death of Jose Maria Sert, internationally known Spanish mural painter, at the age of 69, in the Soler Clinic at Barcelona.

Murals executed by the artist include a series of panels in the entrance of the RCA Building in Rockefeller Center (which critics found pallid after Rivera's robust, controversial murals); *The Marriage of Don Quixote* in the Sert Room of the Waldorf-Astoria; and a work in the council chamber in the palace of the League of Nations in Geneva. In 1931, Sert exhibited at the Wildenstein Gallery his murals for the Duke of Alba's Palace in Madrid.

The artist's wife, Roussadana Mdivani, died in 1938, never having fully recovered from the tragic deaths of her brothers Alexis and Serge.



NORMAN MILLET THOMAS

Service Memorial

IT HAS JUST BEEN DISCLOSED as we go to press that a Coast Guard monument designed and executed by Chief Specialist Norman Millet Thomas of that service has been approved by Mayor La Guardia and the New York Park Commission. The bronze, now existing in a clay model, will upon completion measure over eight feet in height and will rest upon a simple granite base. Its location is to be Battery Park near the very spot where Alexander Hamilton founded the United States Coast Guard in 1791.

Coast Guardsman Thomas, who will be remembered as a former Pulitzer Prize winner, has depicted two of his comrades supporting a wounded brother-in-arms and is based on one of Thomas' on the spot sketches made in the Pacific Theatre where he was stationed as Combat-Artist.

It is hoped that the monument will be installed within a year. Its cost is expected to be in the neighborhood of \$20,000, and this money is being raised through popular subscription within the service itself.

Ashby Gallery Opens

STEMMING from the conviction that there is at present a lack of encouragement for younger artists, Carl Ashby has converted the front room of his frame shop on Cornelia Street into a gallery where works will be shown by members of the new generation.

The exhibition of paintings by moderns Ashby, Busa and Cavallon (to Dec. 1) contains much that is rewarding. Ashby's work, the most representational of the trio shows the influence of his teacher, Morris Kantor, but is in no way derivative. George Cavallon shows pure abstractions, intelligent in their compositional arrangement.—J. C.

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"THE BATTLE OF GETTYSBURG" by F. A. Wenderoth.

THE DIRTY PALETTE

By Ben Wolf

Heard the other day from a recent visitor to Picasso's studio in Paris that the great man has an entire floor of his house devoted to Henri Matisse's paintings and that he told him that Henri Matisse was the greatest living artist. . . . Your turn now, Monsieur Matisse.

Word comes that a Dan Lutz painting was stolen in transit. . . . Don't be too irritated Mr. Lutz. . . . That's the greatest compliment an artist can be paid.

Several local egos were unintentionally deflated recently by your columnist . . . Seems an autograph fiend sent letters to most of the artists included in the Carnegie show requesting their signatures. The boys were flattered no end until requests started to turn up in droves . . . all identically worded.

Met peppery John Sloan at Bill Bomar's studio the other night. In the course of the evening someone mentioned a lad in the Bronx who has been up by the tabloids as the result of miraculous "cures" ascribed to him. Snapped Sloan (albeit with a twinkle in his eye), "Think he could cure Dali?" . . . Now he mentions it. I wonder.

Congratulations to progressive *PM* for its splendid pictorial coverage of the current Brooklyn Museum exhibi-

tion of paintings of Distinguished Negro Citizens . . . needless to say the same goes to the museum for staging it.

Painter Lenard Kester sends the following anecdote from Los Angeles. Seems a neighbor of the artist was recently wed to a returning Marine flier and paid him a visit . . . the purpose of which was to select one of Kester's paintings for a new home they had planned. Kester's prices appear to have constituted a major stumbling block. According to our informant, the newly wedded bride sighed, and said: "We could afford to buy that painting, Mr. Kester, but we couldn't afford the home to put it in."

Editor Boswell was asked by a junior member of the staff the other day what he considered the most important quality an editor should have . . . "That's easy," he replied. "He has to like people."

Benjamino Bufano versus New York Rats . . . According to New York's newspaper with a sense of humor, The New York *World-Telegram*, a N. Y. city watchman and San Francisco's Sculptor Bufano are currently involved in a dispute that would make the Pied Piper of Hamlin's mouth water. To begin with, it seems, to quote the *Telegram* . . . "Three San Francisco characters, a sculptor, a garbage man and an exterminator, hooted coast-to-coast when Mr. O'Neil (the N. Y. dock watchman) said New York rats were the world's toughest and Stinky Joe was the toughest of all." The account goes on to explain that Stinky Joe, New York's finest, is the biggest and toughest rat on the waterfront here. A burly six pounder, he is believed to be a cross between a red-haired Oriental and an oversized Spanish rat.

Now Mr. Bufano, it appears stirred up a considerable row by snorting disbelievingly . . . "They've looked that big to me too, but not when I was on



Picasso Peale Meets Stinky Joe

the wagon." He added that he had made a black granite statue of a two and one half foot Frisco rat . . . adding wistfully . . . "There was a bigger one there but he wouldn't hold still."

We think Sculptor Benjamino Bufano should be warned what Mr. O'Neil has in store for him . . . we quote that gentleman: "I've seen San Francisco rats and I've seen ours . . . and I've never touched a drop of liquor in my life. I'm going to catch Stinky, maybe in a bear trap, and send him out there. They'd better duck. Stinky and his mob probably would chew up Bufano's stone rat. They don't like outsiders . . . especially from California." . . . Better battem down the hatches, Bufano . . . O'Neil seems to mean business.

A deep bow from the waist to Miss Ruth Maier of Pepsi-Cola for her sincere concern concerning the accuracy of the reproduction of Julian Levi's painting that appears on the current cover of the *Digest*. She not only checked . . . she double-checked. Your columnist was not only called into consultation concerning the veracity of the color work involved but his corrections were followed up despite time and labor barriers . . . Let's have more like her!

A recent conversation with a well known 57th Street dealer concerning phony old masters . . . brings to mind my first professional appearance on that famed "Rue des Broken Dreams" . . . Under my then youthful arms I bore an Inness . . . or more accurately, a reasonable facsimile. I was then. (at least in my own mind) a dealer . . . Never will I forget the considered opinion of one of New York's top authorities on my "fine example." Said he (avec accent) "As far as I am from that picture . . . Inness was even further." . . . Oh the shattered hopes of youth!! Even today I regard his paintings with a faint shudder. A scar that never fully healed.



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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to professional artists. Media: all with exception of large sculpture. Entry fee \$1.50. Entries may be received any time. For further information write John G. Wolcott, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

120TH ANNUAL EXHIBITION OF PRINTS, WATERCOLORS AND ARCHITECTURE. Mar. 13-Apr. 1, 1946. National Academy of Design. By invitation and by jury. Entry cards due Feb. 8. Work due Feb. 15. Prizes. For further information write John Taylor Arms, Chairman, Exhibition, 1083 Fifth Ave., New York 28, N. Y.

79TH ANNUAL EXHIBITION OF AMERICAN WATERCOLOR SOCIETY. Feb. 1-24. National Academy of Design. Open to all artists. Media: Watercolor. Fee for Non-members \$3.00. Work due Jan. 24. For further information write National Academy of Design, 1083 Fifth Ave., New York City.

Philadelphia, Pa.

141ST ANNUAL EXHIBITION OF OILS AND SCULPTURE. Jan. 26-Mar. 3. Pennsylvania Academy of Fine Arts. Open to all artists. Media: oil, tempera, gouache. Jury. Work due Dec. 27 for sculpture, Jan. 2 for painting. For further information write Pennsylvania Academy of Fine Arts, Broad and Cherry Sts., Philadelphia 2, Pa.

Richmond, Va.

5TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Opens Mar. 30, Virginia Museum of Fine Arts. Open to all living American artists. Media: paintings \$3,000 in purchase prizes. Jury comprises Henry Varnum Poor, chairman; Jon Corbin, Waldo Peirce, Henry Schnakenberg and Karl Zerbe. Entry cards due Feb. 18; work received either at W. S. Budworth and Son, 424 W. 52 St., New York 19, or at the Museum. Work due in New York Feb. 19, or in Virginia Feb. 25. For further information and entry cards write Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

San Francisco, Calif.

1ST SPRING ANNUAL EXHIBITION. Apr. 3-30. California Palace of Legion of Honor. Open to all artists. Media: oil, tempera. Two paintings may be submitted by each artist, none must exceed 4'x4'. Jury. Prizes totaling \$2,000. Entry cards due by Mar. 1. Local artists' work due bet. 10 a. m. and 5 p. m., Mar. 3, 9, 10, 11. Out-of-town work due before Mar. 13.

Wichita, Kansas

15TH ANNUAL GRAPHIC ARTS. Jan. 5-31. Art Association of Wichita, Kansas. Open to all artists. Media: etching, aquatint, dry point, mezzotint, lithographs, blockprints and silk screen. Entrance fee \$1.00—limit four entries. Entry cards and work due December 20, 1945. Exhibition January 5 through 31, 1946. Jury. Prizes. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR EXHIBITION. Mar. 1-21. Edwin Watts Chubb Gallery. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Media: oil and watercolor. Jury. Prizes. Entry cards due Feb. 15. Work due Feb. 11-21. For further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

Chicago, Ill.

YEAR 'ROUND EXHIBITION. John Snowden Gallery. Open to artists in Chicago and hundred mile radius. Media: oils, watercolors, prints, etc. For further information write John Snowden Gallery, 1324½ East 57th St., Chicago 37, Ill.

Grand Rapids, Mich.

ANNUAL PRINT COMPETITION, FRIENDS OF AMERICAN ART. Feb. 11-Mar. 1. Grand Rapids Art Gallery. For Western Michigan Artists only. Media: Original work in lithograph, block print, wood engraving, etching, drypoint, aquatint and mezzotint. No monoprints accepted. Work must be matted, no frames. Jury. Prizes. Work due Feb. 1. For further information write Lorraine B. Adams, President, Friends of American Art, 230 E. Fulton St., Grand Rapids, Mich.

Hagerstown, Md.

14TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS. Jan. 27-Feb. 24. Washington County Museum of Fine Arts. Open to artists residing in territory bounded on north by Harrisburg, Pa., on east by Frederick, Md., on south by Winchester, Va., on west by Cumberland, Md., also members of armed forces residing in Cumberland or from the vicinity. Media: oil, watercolor, pastel, drawing, prints. Jury. Prizes. Entry cards due before Jan. 1. Work due Jan. 1-14, 1946. For further information write Washington County Museum of Fine Arts, Annual Exhibit of Cumberland Valley Artists, Hagerstown, Md.

Parkersburg, W. Va.

8TH ANNUAL WEST VIRGINIA REGIONAL EXHIBITION. Parkersburg Fine Arts Center. Open to residents and former residents of W. Va., Ohio, Penna., Va., Ky., and D. C. Media: oil and watercolor. Jury. Prizes. Entry cards and work due Mar. 25. For further information write Parkersburg Fine Arts Center, 317 9th Street, Parkersburg, West Va.

Utica, N. Y.

9TH ANNUAL EXHIBITION FOR ARTISTS OF UTICA AND CENTRAL NEW YORK. Feb. 3-Feb. 24. Munson-Williams-Proctor Institute. Open to artists of Utica and environs. Media: three works in oil, watercolor, gouache, sculpture, graphic art or drawing are eligible. Pictures should be framed. Jury, \$400 in purchase prizes. Entry cards due Jan. 8th; work due Jan. 8-Jan. 23. Work should be sent to Community Arts Building, Munson-Williams-Proctor Institute, 318 Genesee St., Utica 4, N. Y. For further information write Joseph Trovato, Assistant to the Director, Community Arts Program, Community Arts Building.

Worcester, Mass.

EXHIBITION OF WORKS BY ARTISTS AND CRAFTSMEN OF WORCESTER COUNTY. Feb. 14-Mar. 17, 1946. Worcester Art Museum. Open to past and present residents of Worcester County. Media: oils, watercolors, drawings, prints and sculpture; crafts: jewelry, metalwork, pottery, weaving, wood-carving, leather-work, book-binding, block-printing, and decorated tin and wooden-ware. Jury. Entry cards due Jan. 12.

Youngstown, Ohio

11TH ANNUAL NEW YEAR EXHIBITION. Jan. 1-27. Butler Art Institute. Open to residents and former residents of Ohio, Pa., Va., W. Va., and Ind. Media: oil and watercolor. Jury. Prizes. Entry cards and work due Dec. 9. For further information write Secretary, Butler Art Institute.





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Pepsi-Cola Competition

[Continued from page 9]

failing to mention it at all.

On the other hand, everyone seemed happy about the second prize, Max Weber's *Colonial Table*, so beautiful in its restrained nuances of color, so sophisticated in its unadorned simplicity, one of this veteran painter's best still lifes. (That Pepsi-Cola chose to feature it at the entrance to the exhibition is fine. That this "feature" also included a life size papier maché effigy of the artist working at his easel is unfortunate, to say the least.)

Prestopino's *Morning Conference* (third prize) of three caricatured construction workers received special nods of approval from Burrows in the *Herald-Tribune* and Coates in *The New Yorker*. The figure in Tobey's *Sale* (fourth prize)—an extraordinary feat in composition executed in "white writing"—are types, as recognizable as characters in a keyed and diagrammed group picture. Sepeshy's solid, well organized *Fisherman's Morning*, in his finished tempera technique, is a good deal more than a literal transcription.

Among the \$500 award winners are some of the best pictures in the show. My nomination for "first" goes to *Beachcomber* by Julian Levi (see cover). It is unassuming and not very large, but is a complete realization of concept. The lone figure, back turned on what little security there is at hand, is a fate-accepting, fate-defying Everyman. Corbino's *Fog*, in misty, silvery blues and greys with equally misty warm accents, is more dramatic. It just misses—perhaps it is the obscured, not quite convincing bow of the fishing boat that bothers me a little—but it is a magnificent try.

Wherefore Now Ariseth the Illusion of the Third Dimension by Albright, last seen among the Realists and Magic Realists at the Modern, doesn't challenge the supremacy of his dreadful door, but it is a fine example of the incredible technique of this portrayer of decay. Two excellent landscapes are by James Lechay and Carl Gaertner.

Another group of double-checks on my list went to *Laughing Gull Cape* by Ruth Ray, a splendidly composed piece of surrealism in miniature technique; *White Form* by Xeron and *City Nocturne* by I. Rice Pereira, two of the three abstractions in the show, and *Caleb House* by Worden Day (greenish beauties; the flat, strong *Prize Pet* of

in tone, and almost killed by placement next to the electric blues of Rattner's *Kiosk*); Harold Baumbach's simplified, brooding *Landscape*; Denny Winters' darkly colorful *Back Bay Marshes*. Less exciting, but quite charming is Jerry Farnsworth's *Comics*.

There is decidedly too much dead academic and purely illustrative painting in the exhibition, a complaint registered by all the critics. The dual jury of selection leaned much more heavily toward the "traditional" than to the "modern," thereby largely negating any advantages the system might have had. But aside from a few glaringly bad canvases, it seems that it is easier to pass those by, than it is the more attention-demanding examples of bad experimentation and modernism.

No large, juried show is going to be perfect, any more than democracies are, until human beings improve—which seems distressing unlikely at the moment. There are the inevitable classes of free personalities, which result in the equally inevitable compromises. Meanwhile art, artists and the general public owe Walter S. Mack a rousing vote of thanks.

—JO GIBBS.

Whitney Annual

[Continued from page 5]

Smith's nice integration of linear pattern and formal design in *Spring in London's Cannington*; Guy Pene du Bois' modelling of solid forms by a play of illumination; Julian Levi's gay color and handsome design in *A Happy Life*.

Two portraits are outstanding—*Portrait of Benton*, by George Schreiber and Henry Schnakenberg's, *L*, each handled quite differently, yet both seizing remarkable characteristic pose and penetration of personality in vitality of expression. Mention should be made even in a long listing, of works by Edward Melcarth; Yeffe V. Kimball; Everett Shinn; Max Weber; Anton Refregier; Constance Richardson; Ben-Zion; Johannes Molzahn; Horace Pipkin; Howard Warshaw; Margaret Stark; Amedee Ozenfant; Mark Tobey; William Thon; Sol Wilson; Revington Arthur; Richard Taylor; T-Sgt. Jack Levine; Sigmund Menkes; Karl Zerbe; Arbit Blatas; Darrell Austin, and Paul Cadmus for varied but appreciable qualities of provocative design, admirable brushwork and original conceptions. (Until Jan. 10.)

—MARGARET BREUNING.

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Pepsi-Cola Itinerary
 Mezzanine Galleries, Rockefeller Center, New York, to December 15.
 Delgado Museum, New Orleans, La., January 8-31.
 Joslyn Memorial, Omaha, Nebr., February 26-March 18.
 Houston Museum, Houston, Tex., April 14-May 5.
 DeYoung Museum, San Francisco, Calif., June 5-30.
 Seattle Museum, Seattle, Wash., August.
 Colorado Springs Fine Arts Center, Colorado Springs, Colo., October 7-31.
 Baltimore Museum, Baltimore, Md., December.

Dali Lauds Dali

[Continued from page 7]

recent props, telephones and trees-sprouting horses, are not playing an active role this year, but there are plenty of ants, crutches and the rotation has brought us all the way around to the first and best—a melting watch trickles down the side of the gracefully inclined head of a lady, whose features are formed by a bomber. The new props, added to pep up the acts, were called "the three B's" by Hilda Loveman in *Newsweek*: "baseball, breasts and bread." The latter two, according to the artist, are interchangeable symbols. The former, presumably thrown in for good measure, fall out of baseball players' mouths (who, oftener than not float around on wisps of smoke), break through vases, ladies throats or aerial aqueducts.

All the incredible Dali skill with brush and pencil, that matchless Renaissance technique, is abundantly present. But as usual, most of the eleven new paintings remind me of The Greatest Show on Earth. There is so much going on in so many places that you can't, perhaps aren't, expected to see anything as a whole, and there is as always at least one topical touch, the very latest, such as *Uranium and Atomica Melancholia Idyll* (the titles are bigger, better and more Dalian than ever this year). In two canvases, *The Bridge of Broken Dreams* and *Resurrection of the Flesh*, tricks and stunts are kept at a minimum. They are moving paintings that create mood and can be taken seriously, one for its grace, the other for its macabre truthfulness. The drawings, particularly the illustrations for *Don Quixote* and some of the sketches for details of the paintings, are superb.

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The Pepsi-Cola Competition

There is a howl going up over the awards of the hand-picked jury in the Pepsi-Cola competition which was sponsored by Artists for Victory, and it is not at all surprising.

After the League made its fight within that organization for a Dual-Fair Jury, it was believed it had been successful and so announced to the world at large. After the entries had been passed upon by the jury of acceptance, the reviews were preponderatingly to the effect the show was far superior to that of last year. Then something funny happened. At least it looked queer—still looks it.

Instead of the jury of the kind selected to pass upon the entries, another, and a very lop-sided one, was engineered in some manner and the charges which have reached us is that no traditional artists had a look-in, regardless of the fact the accepted pieces had been quite balanced. It would

appear that the League had been the victim of something or other and that Artists for Victory had been made use of again as it was last year.

There seems to be nothing at present to do—the horse is just gone and it is to be hoped the League will in no way be held responsible by the hundreds who sent in their entries on our assurance the competition would be entirely on the up and up. Maybe we were too credulous. Maybe the public will have a chance to learn how these things are done in New York. And maybe the public out in the kerosene circuit, where we came from, will not care for the show which is to be crammed down their throats. The public has ideas of its own.

Model's Records—Social Security

Mention of the subject of models and social security is the cause for jitters among many artists. It is very confusing and one that is not understood,

and please do not get the idea we are going to explain it for, candidly, we do not understand it ourselves. Nor, for that matter, does it appear, do the various agencies have any clear conception of it for there seems to be more than one interpretation.

A debate wages as to whether a model is a professional person and therefore is not an employee, or whether, if the model is not one who follows that career but poses for some artist, she shall be classed in the employee category. This is where the taxing agencies split hairs.

If this latter case holds, then Mrs. Whosit may likely be called to account if she fails to render an accounting for her cleaning lady who comes in every week to tidy up the apartment. And she, like the casual model, may not have any such a thing as a social security number. We are trying to figure out the difference if a person sells a bit of time for house work or an hour or so posing for an artist. The difference as we see it is that one is a little easier work.

The League is anxious to hear from any artist who has had troubles from this source, for it is hoped an equitable ruling may be obtained. The taxing boys are not something which may be lightly laughed off for in these days, it looks to a man up a tree, as if they make the rules as they go along, and right in the middle of a quarter, and there is no calling for time out. But maybe, if we yell loud enough some one may hear us.

Another Bureau of Fine Arts

Again there is a new movement to install another bureau in Washington, already crowded with political com-modes and what-nots and hope chests. This is for a Bureau of Fine Arts.

It is not a novel or different piece of furniture than those previous cabinet conceptions fashioned by our political Duncan Phyes, and it is of the same sort of stuff dreams are made of. It is to have a Commissioner who will be appointed by the President and he will get \$9,000 yearly.

This is not to be exclusively for the fine arts, but will embrace all the allied arts, including the theatre and literature and toe-dancing. The prospectus assures us they do not want another WPA nor do they propose to let the Government force a community center on any unwilling town. It would appear that they were quite inexperienced in trying to head the Government off from doing something when it has its neck arched.

Regardless of who will be President or which party may be in power, such ventures can not escape the political driver in the back seat. At least none ever has. We had it in the WPA and in departments which have the say so in art matters. Unless a machine can be designed which will take this political "jim" out of it, there is nothing to be gained by things of this sort and much harm can be done.

It is for this reason the League opposed the Fine Arts Bureau Bill previously offered and also opposed the Coffee-Pepper Bill. After the high and lofty preambles had been stripped from these proposals, there remained nothing but veiled plans for the regimentation of artists and especially all the pseudo artists, and some highly artistic person like John L. Lewis would have been

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director of fine arts. This is not levity and it would have been no joke to the artists had the bills not been killed or died in Committee rooms.

Saloon Arts in America

Under this caption the New York *Herald-Tribune* in an editorial lauds the plan recently inaugurated by the British Brewers to commission artists to do paintings to hang in the pubs. This, the *Herald-Tribune* asserts, sounds like a sound idea and long overdue. A reprinting of a part of this editorial will undoubtedly have much interest for our American artists. We quote:

"Here in the United States our bars and grills are barren of any art worth looking at. An old theatrical program, a few daubs and chromos, an occasional signed photograph of a jockey or an actor or a prizefighter—that's about all. There is surely room for a great revival of saloon art in the country. Most of the publicans who have tried to be artistic have gone in for modernistic stuff the very sight of which is upsetting to a sound drinking man."

"Most of the really good bars of the old days had one or more paintings. They vanished with prohibition and are now either collectors' items or stored away in warehouses, forgotten."

Mention is made of some of the better known, among which was Maxfield Parrish's painting of *Old King Cole* which hung in the old Knickerbocker Bar and now hangs in the St. Regis.

"The British Brewers are on the right track. Let the Americans in their great urge to bring art to the people, ponder the possibilities of the bar and grill."

—ALBERT T. REID.

Art Week Directors Please Note

Art Week Reports should be compiled with content to further the object of the A. A. P. L.; that is to be of use to contemporary American visual arts locally and throughout the state, and, if possible, an inspiration to the nation.

The latest receiving date for Art Week Reports of your Art Week activities is January 15, 1946.

Place: National Arts Club, Studio 41, 15 Gramercy Park, New York, N. Y.

Maryland

Letters from many sources have been received by Mrs. David K. Miller, Director for Maryland, in the observance of American Art Week. Governor Herbert O'Connor and Mayor Theodore R. McKeldin of Baltimore both issued proclamations. The exhibition was hung at the Maryland Institute and occupied three galleries. Some fifteen hundred pieces of mail were sent out to county chairmen, colleges, public schools, public officials, merchants, radio stations and the press. At the formal opening Mayor McKeldin made a splendid address pointing out the relative good American Art Week would be to the artist and crafts-

man, serving as a stimulus to cultural development in America.

Mrs. Miller organized as her first attempt a fine, well rounded celebration for American Art Week and it is a pleasure to call to the attention of all Maryland members that she is already making splendid plans for next year. Call her by 'phone and offer your services. Maryland is a small state, but it takes a large committee to work out all the angles of an American Art Week program.

Imitation

It has been said that to copy or imitate an organization is the sincerest flattery. The latest to come to light on this subject is from the Arts and Skills Center, Brooklyn, New York. They have issued a request for books and magazines on fine and applied arts. Strange, after so much publicity and the nationwide generosity of our artists and patrons that this organization is not aware that the League sends out, free, on request, a Fine Arts Library to any military institution in the country. May we help you as we have helped other Red Cross units?

In the next few days there will be coming off the press part of our National Rehabilitation Report. Many letters of appreciation have come from leaders over the country in recognition of this work. This publication will represent the insert sheet for our Monthly Bulletin and will, undoubtedly be the answer to the many requests for a general summary of our contribution to the war effort and victory.

Limited Space

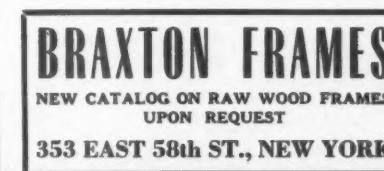
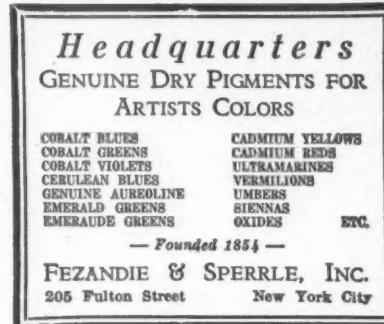
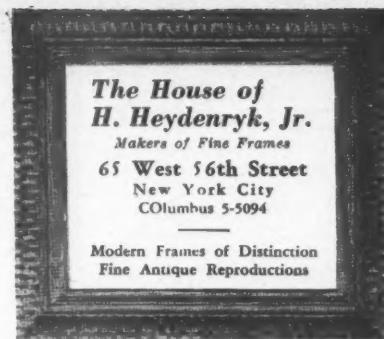
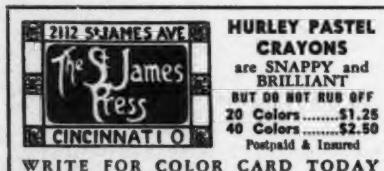
Already there has been received a huge stack of the most interesting material about American Art Week everywhere. It is not possible because of lack of space to tell you all the good news from all four corners of the nation.

So it is necessary to ask you to wait until next issue for news of South Carolina, North Carolina, Texas, Montana, etc., etc. Yes, they are all represented and it is most gratifying.

—FLORENCE LLOYD HOHMAN.

Evelyn Marie Stuart Says:

To have had a great artist look out of one's kitchen window and exclaim, "what a beautiful telephone pole," should inspire some tribute to the painting fraternity. It was a beautiful telephone pole, lovely in soft tones of the warm and velvety browns of rotting wood, against the contrast of areas of delicately green lichens. How long it had stood there, at the junction of three city alleys behind apartment buildings with nobody to wonder at its beauty and admire nature's processes of change and decay! It is small credit to an alleged critic not to have noted it, but that is just the difference between the critic and the artist. The one is concerned mainly with works of art, the other with their sources in nature. It isn't so necessary for an artist to see something nobody else could see as it is for him to see what is there to be seen, but is generally overlooked by the visually torpid. For artists are the seeing-eye dogs of the rest of us.



CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute To Dec. 28; 40 American Painters; American Architecture.

ALBANY, N. Y.
Albany Institute of History and Art Dec. 5-31: National Print Exhibition.

ATHENS, GA.
Department of Art, University of Ga. Dec. 1-18: Annual Exhibition of Association of Georgia Artists.

AUBURN, ALA.
Alabama Polytechnic Institute Dec. 8-Jan. 12: Judgment Exhibition.

BALTIMORE, MD.
Baltimore Museum of Art To Dec. 9: Railroad Landscapes by John M. Sinton.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy of Art Dec. 5-29: Paintings by Walter Quirt.

BOSTON, MASS.
Copley Society Dec. 19-21: Paintings and Sculpture by Boston Art Club.

Institute of Modern Art To Dec. 9: Forbidden Art in Third Reich. Museum of Fine Arts To Dec. 9: 1000 Years of Landscape; To Dec. 16: Paintings by Charles H. Woodbury.

Denton, Cottier and Daniels To Jan. 1: The Patterer Society.

CAMBRIDGE, MASS.
Fogg Museum To Dec. 31: Dumbarton Oaks Collection; Dec. 5-Jan. 31: Graphic Art of Daumier.

CHICAGO, ILL.
Art Institute of Chicago To Dec. 16: Watercolors by George Keck and Samuel A. Marx; To Jan. 1: Annual American Exhibition; Drawings by Kenneth Becker; To Feb. 3: Chinese Costumes.

CLEVELAND, OHIO
Cleveland Museum of Art To Dec. 30: Drawings and Prints; Etchings and Lithographs by Rodolphe Bresdin; To Jan. 6: Art of the Americas.

DALLAS, TEX.
Dallas Museum of Fine Arts To Jan. 6: Annual Texas Print Exhibition; Dec. 9-30: Christmas Exhibition.

DENVER, COLO.
Denver Art Museum Dec. 1-31: New Acquisitions; Annual Exhibition Denver Artists Guild.

DETROIT, MICH.
Detroit Institute of Arts To Dec. 16: Annual Exhibition of Michigan Artists; Dec. 4: Art of India.

GREEN BAY, WISC.
Neville Public Museum Dec. 2-31: Paintings by Waldo Peirce, Fletcher Martin; Doris Rosenthal, etc.

HOUSTON, TEX.
Museum of Fine Arts To Dec. 9: Thomas Eakins Memorial Exhibition.

KANSAS CITY, MO.
William Rockhill Nelson Gallery of Art Dec. 1: Portrait of America, Pepsi-Cola Exhibition.

LOS ANGELES, CALIF.
Los Angeles County Museum To Dec. 5: Recent Acquisitions; Dec. 1: Contemporary paintings and sculpture; Dec. 4-Jan. 1: Architecture by Paul Lissner.

Foundation of Western Art To Dec. 22: Trends in Southern California Art.

MILWAUKEE, WISC.
Milwaukee Art Institute To Dec. 31: Frank Lloyd Wright Architecture.

MINNEAPOLIS, MINN.
Walker Art Center Dec. 1: Jade; Dec. 2-30: Paintings by Philip Evergood.

MONTCLAIR, N. J.
Montclair Art Museum Dec. 2-23: American Primitives.

NASHVILLE, TENN.
Watkins Institute Dec. 1-15: Drawings by Maurice Sterne.

NEWARK, N. J.
Artists of Today Dec. 16-30: Paintings by Willard MacGregor.

Newark Museum Dec. 1: Painters Today; Early Man and His World.

NORWICH, CONN.
Slater Memorial Museum To Dec. 19: Paintings by Vincent Van Gogh.

OKLAHOMA CITY, OKLA.
Oklahoma Art Center Dec. 2-23: Paintings by Eric J. Bransby; Dec. 9-16: Paintings by Ila McAffee Turner; Dec. 5-30: Sculpture by Madeline Park; Dec. 9-23: Paintings by Jessie Ray De Witt; Drawings by J. B. Willis.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts Dec. 1-31: Sculpture by Harry Rosin.

Philadelphia Museum of Art To Jan. 1: Color Prints; To Jan. 28: Photographs of Artists.

Plastic Club Dec. 12-30: Black and White Prints.

Print Club To Dec. 14: Annual Exhibition of Prints by Philadelphia Artists.

Woodmere Art Gallery Dec. 2-27: "Life" War Art.

PITTSBURGH, PA.
Carnegie Institute To Dec. 9: Paintings in the United States, 1945; To Dec. 30: Current American Prints.

PORTLAND, ORE.
Portland Art Museum To Dec. 16: Prints from Museum Collection; Dec. 1-Jan. 1: Pastels and Watercolors by Oregon Guild of Painters and Sculptors.

PROVIDENCE, R. I.
Providence Museum Dec.: Dasmier, Illustrator and Caricaturist.

ST. LOUIS, MO.
City Art Museum To Dec. 10: Oceanic Arts; To Dec. 17: Annual Missouri Exhibition.

Eleanor Smith Galleries To Dec. 22: Drawings by Arthur Voelkel.

SACRAMENTO, CALIF.
Crocker Art Gallery Dec. 1-26: Self Portraits by American Artists; Dec. 1-31: Watercolors by Othello Weston.

SAN DIEGO, CALIF.
Fine Arts Gallery Dec.: Association of American Artists Etchings and Lithographs; Christmas Exhibition.

SAN FRANCISCO, CALIF.
California Palace of Legion of Honor To Dec. 31: Society for Sanity in Art; To Jan. 2: Ecclesiastical Sculpture; Watercolors by Ben Norris.

Gump's Galleries To Dec. 29: Paintings by Peter Wintrop Sheffers.

San Francisco Museum of Art To Dec. 16: Man Becomes an Artist; Paintings by Hector Polo; New Names in Art; Annual Exhibition of San Francisco Society of Women Artists.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Museum To Dec. 23: Springfield

Art League; Springfield Museum of Fine Arts Dec.: Upjohn Collection of American paintings.

TERRE HAUTE, IND.
Sheldon Swope Art Gallery To Dec. 16: 5-Man Show; Dec.: Christmas Exhibition; French Graphic Art.

WASHINGTON, D. C.
Barnett Aden Gallery Dec.: Paintings by Jack Perlmutter.

Corcoran Gallery To Dec. 9: Paintings by Mitchell Jamieson; Dec. 2-26: Annual Exhibition of Paintings by Merchant Seamen.

National Gallery, Smithsonian Institution To Jan. 6: Etchings by Charles W. Dahlgreen; To Dec. 16: Paintings and Drawings by Combat Artists in U. S. Marine Corps.

WEST PALM BEACH, FLA.
Norton Gallery of Art Dec. 5-23: Members' Christmas Exhibition; Wood Engravings by J. F. Hart.

MAITLAND, FLA.
Research Studio Gallery To Dec. 16: Paintings and Drawings by Andre Smith.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Dec. 8: Paintings by Hondius; To Dec. 15: Paintings by Prestopino; Dec. 10-31: Paintings by Burliuk.

N. M. Acquavella Gallery (38E57) Dec.: Old Masters.

A. D. Gallery (130W46) To Dec. 31: Work by Lester Beall.

H. V. Allison and Co. (32E57) To Dec. 15: Paintings by George Bellows.

Americana Gallery (200E56) Dec.: 18th and 19th Century American Paintings.

American-British Art Center (44W56) To Dec. 8: Watercolors by Hercules Brabazon and John Singer Sargent; Dec. 3-Jan. 4: Christmas Group Exhibition; Dec. 10-Jan. 4: Watercolors and Drawings by Lansing.

Architectural League (115E40) To Dec. 8: Paintings by Marguerite Namara.

Argent Galleries (42W57) Dec. 3-29: Christmas Exhibition of Watercolors, Pastels and Miniatures.

Art of this Century (30W57) To Dec. 8: Lee Hersch, Ted Bradley; Dec. 11-31: Group Exhibition of Gouaches.

Associated American Artists (711 Fifth at 56) Dec. 1-25: Pictures for Christmas; Dec. 8-25: Irvin Hoffman.

Babcock Galleries (38E57) Dec. 3-29: Intimate Paintings by American Artists.

Barrancky Galleries (664 Madison at 61) Dec. 3-31: Christmas Group Exhibition.

Benton Gallery (32E57) To Dec. 29: Paintings by Salvador Dalí.

Bonwit Teller Gallery (18E57) To Dec. 8: Paintings by Juliet Thompson; Dec. 10-22: Paintings by Mildred Atkins and Nancy Bowman.

Mortimer Levitt Gallery (16W57) To Dec. 8: Paintings by Anthony Gablek; Dec. 10-31: Anniversary Show.

Julien Levy Gallery (42B57) Dec. 4-Jan. 8: Drawings by Leon Kelly.

Lilienfeld Galleries (21E57) To Dec. 8: Ceramics by Natzlers.

Macbeth Gallery (11E57) To Dec. 15: Paintings and Drawings by Marden Hartley.

Jacques Marchais, Inc. (40E51) Dec.: Tibetan Art.

Marquie Gallery (16W57) To Dec. 15: Paintings by Friedman.

Pierre Matisse (41E57) To Dec. 8: Paintings by Lam; Dec. 11-31: Pictures for Christmas.

Metropolitan Museum (Fifth Ave. at 82) Dec.: Prints at Time of Counter-Reformation; Mexican Poetry; From Dec. 7: Chinese Bronzes.

Brooklyn Museum (Eastern Park) To Jan. 1: Landscape Exhibition; To Jan. 18: Life on the Mississippi.

Brunmer Gallery (110E58) Dec.: Old Masters.

Buchholz Gallery (32E57) Dec. 4-29: Contemporary Prints.

Carroll Carrington (11E57) Dec. 4-22: Watercolors by Frans Bueb.

Clay Club (4W8) Dec.: Sculpture Exhibition.

Contemporary Arts, Inc. (106E57) Dec. 3-27: Paintings for Christmas.

Downtown Gallery (32E51) Dec. 4-29: Christmas Exhibition.

Dunand-Ruel Galleries (12E57) Dec. 3-29: Paintings by Raissa Robbins.

Durlacher Brothers (11E57) Dec. 3-29: Paintings by Walter Suenpäig.

Duvene Brothers (720 Fifth) To Dec. 15: Soldiers and Sailors in American Wars.

8th Street Gallery (33W8) To Dec. 8: Landscapes by Ernest L. Sumner; From Dec. 10: Paintings for Christmas.

Foist Gallery (601 Madison at 57) Dec. 8-22: Work by Dilisian.

Ferargi Galleries (63E57) Dec. 3-16: Portraits by Van Vleck; Dec. 8-31: Little Masterpieces.

Frick Collection (1E70) Dec.: Permanent Collection.

Galerie St. Etienne (46W57) To Dec. 23: Kolwitz Memorial.

Grand Central Art Galleries (15 Vanderbilts) To Dec. 8: Paintings by Gordon Gordon; Dec. 11-22: Army Exhibition.

Grand Central Art Galleries (Branch) (55E57) To Dec. 8: Paintings by Lada Hlavka; Dec. 10-22: Paintings by O. Uzzell.

Jane Street Gallery (35 Jane) To Dec. 15: Paintings by Hyde Solloway.

Grand Central Art Galleries (Branch) (55E57) To Dec. 8: Paintings by John von Wicht.

Kraushar Galleries (32E57) To Dec. 15: Gouaches by Cecil C. Bell.

Mortimer Levitt Gallery (16W57) To Dec. 8: Paintings by Anthony Gablek; Dec. 10-31: Anniversary Show.

Julien Levy Gallery (42B57) Dec. 4-Jan. 8: Drawings by Leon Kelly.

Lilienfeld Galleries (21E57) To Dec. 8: Ceramics by Natzlers.

Macbeth Gallery (11E57) To Dec. 15: Paintings and Drawings by Marden Hartley.

Samuel M. Kootz Gallery (15E57) To Dec. 22: Christmas Group Exhibition.

Kraushar Galleries (32E57) To Dec. 15: Gouaches by Cecil C. Bell.

Mortimer Levitt Gallery (16W57) To Dec. 8: Paintings by Anthony Gablek; Dec. 10-31: Anniversary Show.

Julien Levy Gallery (42B57) Dec. 4-Jan. 8: Drawings by Leon Kelly.

Lilienfeld Galleries (21E57) To Dec. 8: Ceramics by Natzlers.

Macbeth Gallery (11E57) To Dec. 15: Paintings and Drawings by Marden Hartley.

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